554

SCIENTIFIC LIBRARY



UNITED STATES PATENT OFFICE

GOVERNMENT PRINTING OFFICE 11—8625



Z119
.I75

The Inland Printer

Vol. 62, No. 1 October, 1918

The Leading Trade Journal of the World in the Printing and Allied Industries

HARRY HILLMAN, Editor

LEADING ARTICLES IN THIS ISSUE

The Psychology of the "Little" Thing 33
By Michael Gross.

Selling the Printed Product — Part 2 35
By Edward DeWitt Taylor.

Production-Service — The Function That Rounds Off the Completeness of a Service Department 37
By Walter C. Pratt.

Mistakes in the Printing of French Words 39
By H. Rosset.

Costs of Bindery Operations — Covering and Trimming Pamphlets. 47
By R. T. Porte.

The Necessity of Proper Factory Cost-Accounting Methods 49
By Joseph Mack.

Different Ideas of Correct English 54
By F. Horace Teall.

Printers' Pools Placed on the Defensive 72
By Waldon Fawcett.

The Three-Year Plan for the Printing Industry 74

Producing Paint Sample-Cards by Printing 80

Complete classified index will be found on page 117

PUBLISHED MONTHLY BY

THE INLAND PRINTER COMPANY

632 Sherman St., Chicago, U. S. A.

Address all communications to The Inland Printer Company

TERMS: United States $3.00 a year in advance; Canada, $3.50. Single copies, 30 cents. Foreign, $3.85 a year

39777

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.



DIG!

This big, tired trench-digger may represent the blue star in *your* service flag—or the star in your neighbor's flag. ★ He is someone's boy—and Uncle Sam's. But he's digging—under fire—for you. And you will want to dig deep for him. ★ Buy your bonds as though he were *your* boy.

4th LIBERTY LOAN

U. S. Government Bonds

This Space Contributed to Winning the War by

J. W. BUTLER PAPER COMPANY, Chicago

NOV 8 1918
U. S. PATENT OFFICE

The Inland Printer

VOL. 62, NO. 2 NOVEMBER, 1918

The Leading Trade Journal of the World in the Printing and Allied Industries

HARRY HILLMAN, EDITOR

LEADING ARTICLES IN THIS ISSUE

Abnormal Costs 153
BY J. M. THOMSSEN.

How Can the Printer Create Unusual Business? 156
BY JAMES M. EVANS.

Chief Among the Essentials 158
BY O. BYRON COPPER.

Good English in Literature 159
BY F. HORACE TEALL.

Thirty-Second Annual Convention United Typothetæ of America .. 169
BY H. H.

Paper, Priority and Labor Exemptions 174
BY T. E. DONNELLEY.

Caracas Print-Shops Visited by a Linotype Operator 190
BY DONALD LIGHTBOURN.

Albert D. Kniskern, Printer-Soldier 195
BY CHARLES S. BROWN.

Costs of Bindery Operations—Hand Stitching, Tying and Stringing 196
BY R. T. PORTE.

What Do You Mean — Cripple? 198
BY MARION DELCOMYN.

Commercial Art Department for the Printery 211
BY ROBERT F. SALADÉ.

Just a Humdrum Workingman 214
BY EDGAR WHITE.

Complete classified index will be found on page 237

PUBLISHED MONTHLY BY

THE INLAND PRINTER COMPANY

632 Sherman St., Chicago, U. S. A.

Address all communications to The Inland Printer Company

TERMS: United States $3.00 a year in advance; Canada, $3.50. Single copies, 30 cents. Foreign, $3.85 a year

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.

THE HENRY O. SHEPARD CO., PRINTERS, CHICAGO.

A QUALITY BOND-PAPER
MODERATELY PRICED

HOWARD BOND

WATERMARKED

For Office Systems

¶ The many natural advantages enjoyed by the manufacturers of HOWARD BOND enable them to place the really high-quality paper on the market at a price that is bound to be attractive to users and buyers.

¶ It is especially suitable for office systems and business correspondence, and will be found to possess great adaptability and all-around usefulness. It takes both the pen and the typewriter beautifully, and has an ideal printing surface for letterpress, steel-die, offset, or any other printing process.

¶ Send today for sample-book of the complete line. Look into the economical and quality merits of HOWARD BOND.

Compare It! *Tear It!* *Test It!*

AND YOU WILL SPECIFY IT

Manufactured by

THE HOWARD PAPER COMPANY
URBANA, OHIO

The Inland Printer

Vol. 62, No. 3 December, 1918

The Leading Trade Journal of the World in the Printing and Allied Industries

HARRY HILLMAN, Editor

LEADING ARTICLES IN THIS ISSUE

The Printer's Weakest Argument 273
By Howard P. Hildreth.

Advertising Your Own Business 274
By J. Linton Engle.

How Can a Printer Logically Progress? 278
By Mae Fairfield.

Notes on Proofreading 279
By Paul Bartholow.

Putting the Printing Business Back on a Peace Basis 287
By Waldon Fawcett.

Type Metals — Their Care and Treatment — No. 1 290
By L. D. Staplin.

Costs of Bindery Operations — Tipping, Gumming and Mailing ... 295
By R. T. Porte.

Compound Words in English 310
By F. Horace Teall.

Paper Consumption in Newspaper Pressrooms 314
By Frank Milne.

Shipyard Journalism 321
By Albert G. Brenton.

The Printer's Birthright 324
By Frederick H. Farnsworth.

What's Going to Happen 327
By the J. W. Butler Paper Company.

Carry On — Physical Reconstruction Makes Useful Workers of Crippled Men 329
By Constance Drexel.

Complete classified index will be found on page 357

PUBLISHED MONTHLY BY

THE INLAND PRINTER COMPANY

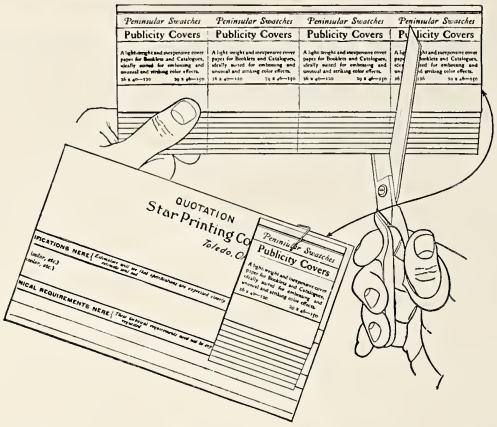
632 Sherman St., Chicago, U. S. A.

Address all communications to The Inland Printer Company

TERMS: United States $3.00 a year in advance; Canada, $3.50. Single copies, 30 cents. Foreign, $3.85 a year

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.

THE HENRY O. SHEPARD CO., PRINTERS, CHICAGO.



Peninsular Swatches and Conservation

Government Rulings Have Made Cover Sample Books Obsolete

And the Government has demanded conservation in the printing of new cover sample books.

The swatch illustrated above is our idea of meeting all Government regulations.

The swatch uses the minimum of paper, the minimum of labor in printing, binding and mailing.

At the same time the swatch idea enables you to send samples with your quotations—each swatch contains four sections, a knife or scissors cuts them apart.

Peninsular Swatches can be obtained on the following five Cover lines

ORKID PUBLICITY GIBRALTAR ONIMBO HIGHLIGHT

Ask Your Paper Salesman—He Knows Who Sells These Lines

PENINSULAR PAPER CO.

The Mill That Will

YPSILANTI, MICHIGAN

The Inland Printer

Vol. 62, No. 4 — January, 1919

The Leading Trade Journal of the World in the Printing and Allied Industries

HARRY HILLMAN, Editor

LEADING ARTICLES IN THIS ISSUE

The American Decimal System of Weights of Paper 393
From the Pulp and Paper Division of the War Industries Board.

Pronunciation and Division 397
By F. Horace Teall.

"Proofreading in Pressroom and Bindery" 398
By Dorr Kimball.

The Need of Standardization of Color Terms — The Work of A. H. Munsell 409
By E. C. Andrews.

Some Formulas for Bookbinders 413
Compiled by E. R. Mason and G. Hostick.

The Swing of the Labor Pendulum 433
By Chester A. Grover.

Type Metals — Their Care and Treatment — No. 2 436
By L. D. Staplin.

A Valuable Chart 438
By Henry Allen.

John Marder: A Benefactor of Printers 446
By H. L. B.

Rules For Dividing Words Into Syllables 449
By C. L. Woodfield.

Complete classified index will be found on page 477

PUBLISHED MONTHLY BY

THE INLAND PRINTER COMPANY

632 Sherman St., Chicago, U. S. A.

Address all communications to The Inland Printer Company

TERMS: United States, $3.00 a year in advance; Canada, $3.50. Single copies, 30 cents. Foreign, $3.85 a year

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.

THE HENRY O. SHEPARD CO., PRINTERS, CHICAGO.

Export orders intelligently executed on satisfactory terms of payment. Inquiries solicited

JAENECKE-AULT COMPANY
CHAS. H. AULT, PRESIDENT & TREASURER

CONSIDERING
THE HIGH QUALITY OF
OUR PRODUCTS
OUR PRICES
ARE THE LOWEST
ANYWHERE.

MANUFACTURERS OF
FINE PRINTING & LITHOGRAPHIC INKS

FACTORY & EXECUTIVE OFFICES, NEWARK, N.J.
BRANCHES: NEW YORK·CHICAGO·CLEVELAND
Our goods can also be obtained from
printers' suppliers everywhere

This is an American corporation owned and operated by Americans

Everywhere in America!

In the biggest newspaper and magazine press-rooms and in the smallest job printeries, wherever economy and efficiency are appreciated

The Monitor System

is paying its way. A move of the finger starts and stops, retards and accelerates. So simple the novice can't cause an accident; so efficient the master pressman finds his every requirement satisfied.

"Just Press a Button"

Your plant can be easily and economically equipped. Let us tell you about the particular Monitor Controller for you, whether you use alternating or direct current. We'll gladly do it—without obligation.

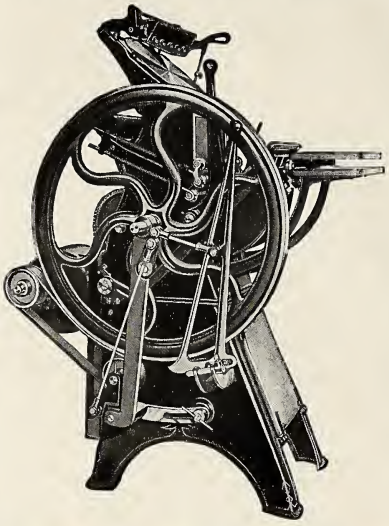
Monitor Controller Company

New York
Chicago
Buffalo
Detroit
Pittsburgh

Baltimore, Md.

Boston
Philadelphia
Cincinnati
St. Louis
Minneapolis

For the Small Work
Economically and Quickly Done—
THE PEARL PRESS



Six Strong Points of the Pearl Press

1. SPEED—not limited. Can be run by foot power 2,500 per hour, and fed easily. With electric or steam power applied this speed can be considerably exceeded on short runs.

2. Easy Operation.—Being perfectly balanced and free from all superfluous iron the Pearl requires the minimum of power for operation. It is easy to "kick." A splendid press for breaking in apprentices.

3. Durability.—Will last a lifetime with proper care in oiling, and there can never be any lost motion to cause bad register or slurring. Cost of repairs very low.

4. Strength.—It is amply strong for all classes of commercial work within the capacity of its chase and for small half-tone work.

5. Noiseless.—Even at the highest attainable speed it is free from noise or jar. Can be run in an office building without disturbing the occupants.

6. Cost.—There is no investment in the way of printing machinery that will pay better in any job-printing office than a Pearl Press, because of its small first cost, great producing capacity and immunity from breakages. The lowest priced power-press on the market.

Golding Manufacturing Co.
Franklin, Massachusetts
Golding Jobbers, Paper-Cutters, Tools

FOR SALE BY THE
AMERICAN TYPE FOUNDERS CO.
Also Type Foundries and Dealers Generally

The Inland Printer

Vol. 62, No. 5 — February, 1919

The Leading Trade Journal of the World in the Printing and Allied Industries

HARRY HILLMAN, Editor

LEADING ARTICLES IN THIS ISSUE

The Business Printer in the Small Town 513
By H. E. Miles.

Without a Vision, Business Perishes 515
By Will H. Mayes.

When the Printer Queers Himself 517
By Howard P. Hildreth.

The Great Selling Power of Service 518
By Robert F. Saladé.

The Past Year's Work at the Government Printing-Office 526
By Francis L. Burt.

National Affairs From the Angle of the Printing Crafts 529
By Waldon Fawcett.

The Wide-Spread Need of Learning English 534
By F. Horace Teall.

The Three Dimensions of Color; The First Dimension — Hue — No. 2 554
By E. C. Andrews.

Some Formulas for Bookbinders — No. 2 559
Compiled by E. R. Mason and G. Hostick.

Type Metals — Their Care and Treatment — No. 3 567
By L. D. Staplin.

The Rural "Scouts" 571
By Edgar White.

Complete classified index will be found on page 597

PUBLISHED MONTHLY BY

THE INLAND PRINTER COMPANY

632 Sherman St., Chicago, U. S. A.

Address all communications to The Inland Printer Company

TERMS: United States, $3.00 a year in advance; Canada, $3.50. Single copies, 30 cents. Foreign, $3.85 a year

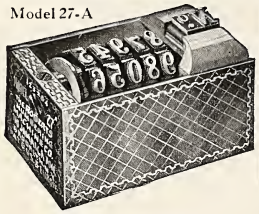
Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.

Roberts Numbering Machine Company

696-710 Jamaica Avenue, Brooklyn, N. Y.

For General Jobwork

Model 27-A



№ 12345

Facsimile Impression

Size $1\frac{1}{2} \times \frac{5}{16}$ inches.

UNEQUALED RESULTS
MAXIMUM ECONOMY
NO SCREWS
To number either forward or backward.
FULLY GUARANTEED
Send for illustrated catalog and prices

In stock and for sale by all branches of the American Type Founders Co. and all Type Founders.

New Model 69

Made in 7 Different Styles of Figures and with a Capacity from 4 to 8 Wheels.



Style K

123456

Export orders intelligently executed on satisfactory terms of payment. Inquiries solicited

JAENECKE-AULT COMPANY

CHAS. H. AULT, PRESIDENT & TREASURER

DISTINCTION IN INKS

OF THE "NOT HOW CHEAP BUT HOW GOOD" KIND IS OURS.

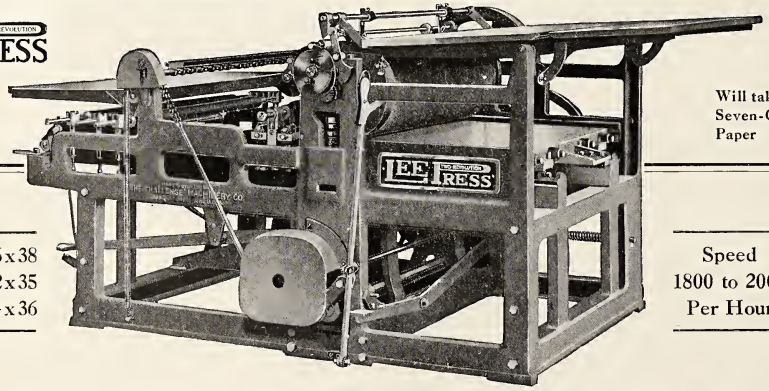
MANUFACTURERS OF
FINE PRINTING & LITHOGRAPHIC INKS



FACTORY & EXECUTIVE OFFICES, NEWARK, N.J.
BRANCHES: NEW YORK·CHICAGO·CLEVELAND
Our goods can also be obtained from printers' suppliers everywhere

This is an American corporation owned and operated by Americans

LEE PRESS TWO REVOLUTION



Will take Seven-Column Paper

Bed . 26x38
Form 22x35
Sheet 24x36

Speed 1800 to 2000 Per Hour

The Economical ALL-AROUND Money-Maker

Designed especially to meet the great demand for an economical, easily handled, high class, two-roller, fly-delivery, two-revolution press that will turn out all kinds of commercial work, as well as handle your publication — in fact, it's the "all-around" press. Has Rack-and-Screw and Table Distribution, Two Form Rollers, Impression Trip, etc. Registers perfectly at all speeds. In its low first cost, economical up-keep, superior product and remarkably low cost of operation it represents the best possible investment you can make — a continuous profit-producer.

SEND FOR FULL PARTICULARS AND PRICE TO ANY DEALER IN PRINTERS' SUPPLIES, OR

The Challenge Machinery Co., Grand Haven, Mich.

CHICAGO, 124 S. Wells St.
NEW YORK, 71 W. 23d St.

The Inland Printer

Vol. 62, No. 6 — March, 1919

The Leading Trade Journal of the World in the Printing and Allied Industries

HARRY HILLMAN, Editor

LEADING ARTICLES IN THIS ISSUE

Comparing Department Sales with Actual Department Costs 633
By Ward R. Hyde.

The Achilles Heel of the Printer's House-Organ 635
By Robert E. Ramsey.

Consolidation Versus Competition 637
By Will H. Mayes.

The Law of Good-Will 639
By Chesla C. Sherlock.

The Costs of Job-Printing — No. 1, Tools 652
By R. T. Porte.

Phrases, Not Compounds 670
By F. Horace Teall.

The Second Dimension of Color — Value — No. 3 673
By E. C. Andrews.

Industrial Education Survey of the City of New York 677
A Review.

The Importance of Inventories in Figuring Excess Profits Tax and Fire Insurance 681
By Charles S. Brown.

Complete classified index will be found on page 717

PUBLISHED MONTHLY BY

THE INLAND PRINTER COMPANY

632 Sherman St., Chicago, U. S. A.

Address all communications to The Inland Printer Company

TERMS: United States, $3.00 a year in advance; Canada, $3.50. Single copies, 30 cents. Foreign, $3.85 a year

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.

THE HENRY O. SHEPARD CO., 57 PRINTERS, CHICAGO.

Save Make-Ready Time!

The cost of make-ready is a big item in the bill. Shorten the time and you save money.

The Monitor System

of automatic motor control makes slow-speed operation absolutely precise, puts complete mastery at the pressman's fingertips for make-ready, inching or threading. He knows that he can

"Just Press a Button"

and his press will respond instantly.

Monitor control safeguards man, motor and machine against accident, relieves the operator of worry about things electrical and allows him to concentrate on matters typographical.

Let us show you precisely how the Monitor System can be applied in your plant. Ask for details.



Monitor Controller Company

New York
Chicago
Buffalo
Detroit
Pittsburgh

Baltimore, Md.

Boston
Philadelphia
Cincinnati
St. Louis
Minneapolis

2007

Export orders intelligently executed on satisfactory terms of payment. Inquiries solicited

JAENECKE-AULT COMPANY

CHAS. H. AULT, PRESIDENT & TREASURER

JAENECKE'S ORIGINAL NUBIAN BLACK

IS STILL ADMITTEDLY THE BEST HIGH-GRADE BLACK INK FOR GENERAL PURPOSES.

YOU CAN NOT AFFORD TO BE WITHOUT IT.

MANUFACTURERS OF

FINE PRINTING & LITHOGRAPHIC INKS



FACTORY & EXECUTIVE OFFICES, NEWARK, N.J.

BRANCHES: NEW YORK·CHICAGO·CLEVELAND

Our goods can also be obtained from printers' suppliers everywhere

This is an American corporation owned and operated by Americans

FOR PROMPT SERVICE

PRINTING MACHINERY AND SUPPLIES

Carried in Stock for Immediate Shipment by all Selling Houses of the AMERICAN TYPE FOUNDERS COMPANY

"AMERICAN TYPE THE BEST IN ANY CASE"

THE NEWEST LINE

HAMILTON STEEL EQUIPMENTS FOR PRINTING PLANTS

ARE TIMESAVERS

American Type Founders Co.

LOCATION OF SELLING HOUSES

BOSTON	RICHMOND	CLEVELAND	ST. LOUIS	LOS ANGELES
NEW YORK	ATLANTA	DETROIT	MINNEAPOLIS	SAN FRANCISCO
PHILADELPHIA	BUFFALO	CHICAGO	KANSAS CITY	PORTLAND
BALTIMORE	PITTSBURGH	CINCINNATI	DENVER	SPOKANE
		MILWAUKEE	WINNIPEG	

Chandler & Price Presses
Paper Cutters
Hartford & National Presses
Boston Wire Stitchers
Boston Staple Binders
Portland Multiple Punches
Golding Machinery
Hamilton Wood Goods
Type, Borders & Ornaments
Metal Leads & Slugs
Metal Furniture
Brass Rule
Challenge Mach'y Co. Products
Numbering Machines
Angle Ink Knives
American Plate Brushes
Stapleset Benzine & Lye Brushes
Galleys, Brass and Steel
Run-Easy Tape Couplers

VOL. 62

The INLAND PRINTER

The Leading Trade Journal of the World in the Printing and Allied Industries

NO. 1

OCTOBER, 1918

THE PSYCHOLOGY OF THE "LITTLE" THING

By MICHAEL GROSS

THE thirty-five thousand booklets ordered by the Stacy Company were almost all printed when Mr. Stacy telephoned and asked to be allowed to speak to Jack Carlson, the salesman who had sold him the job. Carlson happened to be out and, instead, the girl connected Mr. Stacy with the boss. The following conversation ensued:

"I would like you to take the first five thousand finished booklets on the job you are doing for me," said Mr. Stacy, "put them up in fifty packages of one hundred each, and send the lot over to my office."

The boss hemmed and hawed for a moment. "It will take a girl almost a day to do that," he finally managed to blurt out.

"Well, what about it?" asked Mr. Stacy.

"Nothing; only we will have to charge you three dollars for the extra work. You see, girls are scarce now and wages are high and we have lots of other stuff on —"

But Mr. Stacy cut him off short. "All right, I don't think three dollars will break us," he said coldly; "go ahead with the work and just tack the charge on to the bill and we will pay it."

An hour later Mr. Stacy called up again and, Carlson still being absent, was connected with the boss for the second time.

"Regarding those fifty packages I spoke to you about a little while ago," Mr. Stacy began, "I am afraid I will have to trouble you to ship this lot direct to our customers, instead of sending them to my office. I will mail the list of names to you at once, together with a batch of shipping tickets, and I would like you to get the booklets off as soon as possible."

The boss was just beginning to stammer something in reply, when Mr. Stacy, evidently surmising from the previous conversation what was coming, cut in with:

"I am aware of the fact that labor is both scarce and high, so you need not repeat that story. Just tell me what the charge will be for this extra work."

"I guess two dollars will about cover it," the boss said hastily; "that will pay for the man's time, anyhow. I won't make a cent of profit on the deal, I can assure you."

"All right, add that amount to our bill," ordered Mr. Stacy, and rang off.

A week later the entire edition of Stacy booklets was off the press, but, instead of having printed thirty-five thousand, the quantity the order called for, a mix-up had occurred somewhere along the line and fifty thousand copies had been finished. The boss was getting nervous prostration through fear that the overrun would be left on his hands, until Carlson came in and assured him that the Stacy Company would undoubtedly take the extra fifteen thousand and pay for them at the pro rata rate; then he cheered up immediately. He was so happy, in fact, that he went right inside and "bawled out" the pressman for not having made the overrun an even twenty thousand while he was about it and done the thing up right.

Carlson hustled over to see Mr. Stacy, and the telephone girl, after announcing his name, told him to go right in. Greetings over, Carlson told his story and then asked Mr. Stacy if it would be all right for his firm to ship the entire printed edition — overrun and all. He knew the Stacy Company could use the

397577 1-3

extra fifteen thousand copies, Carlson ended up, and by taking this overrun they would be pulling his firm out of a profit-destroying hole.

Mr. Stacy gave the matter a few moments' consideration. Then he turned to Carlson and told him about his two telephone conversations with the boss.

"Under ordinary circumstances," Mr. Stacy went on, "I would tell you to ship this overrun right along and add the item to our bill. But in this case I must positively refuse to take those extra fifteen thousand booklets. Your boss put it over on me for wrapping a few packages; he put it over on me again when it came to addressing and shipping them; and now I'll be darned if I let myself be stung a third time, by allowing him to unload this thirty per cent overrun on me. No; you ship the quantity of booklets my order calls for, and I will pay for them. That's all I will pay for — and this is my final word."

Cases like the above are of daily occurrence, and short-sighted printers, too keen to take advantage of the customer on the *little* things, are accordingly making the sad discovery that when the *big* thing looms in sight, the customer comes back at them for the way he has been treated — and usually comes back in a manner which wipes out all the profit made on these little things and more than evens up the score.

If Carlson's boss had been wise, he would have thrown in the five dollars which the packing and shipping of the fifty bundles was going to cost him. When Mr. Stacy made his request he would have replied, with a smile in his voice: "Why, sure; we'll be pleased to accommodate you in that little matter. Glad you called on us." Then, when Mr. Stacy asked about the cost, as he surely would have done, merely because the work was offered so willingly, the boss could have assured him that he was glad to be of service and that there would be no extra charge. Were the incident handled in this manner, how different Mr. Stacy's attitude would have been regarding the overrun.

Instead of reasoning that, having been "stung" twice, he "was darned if he was going to let this fellow sting him a third time," Mr. Stacy's chain of thought would have been somewhat along these lines: "This fellow treated me 'white' when I asked him to wrap those fifty packages; he acted just as square when I told him he would have to address and ship them; now the least *I* can do is to show him I am as good a sport as he is and take this overrun off his hands."

See the difference in the state of mind? It is just this difference that marks the line of demarcation between loyal customers and the "one-order-and-finished-with-you-forever" buyer — the same difference that makes your "good-will" a liability or a cash-value asset to be proud of.

"Let the customer have *his* way on the little thing and he will let you have *your* way when the big thing comes along" is a motto that should be emblazoned above the door of many of the printing-plants that are gradually losing their customers and fail to see the reason for this state of affairs. Their prices are right; their work is good; their deliveries are prompt; yet they are rarely favored with repeat orders. These concerns wonder why this should be so, and, wondering, fail to see the obvious fault — the tendency to "soak" the customer an extra few dollars for every little thing that may come up in connection with an order.

The incongruity of the matter lies in the fact that these very printers will take a prospective customer out, spend ten dollars on him for dinner and entertainment, and mark this expenditure down on the expense account with a perfectly clear conscience.

Should this prospect eventually come across with an order, great is the rejoicing and fervid the songs of thanksgiving therefor. But right on the heel of that very first order the printer starts getting back his "lunch and entertainment" money. How? By tacking on a charge for every little extra which the customer wants done.

Of course, there are legitimate extras on a job of printing, the doing of which without charge would mean sacrificing part of the profit, but, as a rule, the customer recognizes that kind of an "extra" as quickly as the printer, and not only asks the price of the additional work but insists that it be charged on the bill.

No buyer of large quantities of printing wants "something for nothing." But he is only human, and the printer who will do a little favor when asked, do it willingly, with a "glad-to-be-of-service" smile — and then forget all about it when making out the bill for the order, is building up a tower of good-will that all the price-slashers for miles around will find it impossible to undermine.

When will printers wake up to the fact that prying five or six dollars out of a customer on extras and then losing fifty or a hundred dollars later on is neither good business, good sense, nor good policy? The trouble with most of us is that, when we put a customer's order through without a mistake, and turn the job out only a week after delivery was promised, we feel that we are giving our man mighty fine service. That feeling is a "hang-over" from those ancient days when in this world there were three distinct kinds of prevaricators: liars, damn liars — and printers. In those days a customer could consider himself lucky if he got his Christmas-greeting cards from the printer in time to paste a fire-cracker on each one and send them out to his trade as "Fourth-of-July-sale" announcements.

In these enlightened times, however, service consists of more than good work and "on time" deliveries — although these two factors will always serve as solid foundation-stones for a printing-establishment. Service, in the final analysis, does not mean delivering a

job to the customer and then defying him to find something about it over which to raise an argument. It means, rather, the creating of such good-will through doing cheerfully the "little things" that the customer accepts your work on faith, and gives you repeat orders because he feels himself in the hands of a printer who will go out of his way to please or accommodate a customer — and who will not demand his "pound of flesh" for every extra stroke of work the accommodation may involve.

Somebody, somewhere, at some time, surely made a statement that contains a world of truth when he uttered these words: "Watch out for the little things — the big things will take care of themselves."

SELLING THE PRINTED PRODUCT

PART 2.— By EDWARD DeWITT TAYLOR

IT is never a good plan for salesmen to go from firm to firm on the mere hope that they will happen in at the psychological moment and "bag" a big order for printed matter. Business should not depend on luck, nor should it be a gambling proposition. If a salesman intends to call on some firm which has never sent any inquiry to the house, then the way should be paved in advance by sending some special advertising matter to the proper person, and by writing a letter stating that he will call on a certain date at a certain time. This at least makes an audience with the prospect almost certain, and goes a long way toward establishing friendly relations. It also gives the prospect a chance to change the date of appointment to some other date which is more convenient. Psychologically, the prospective customer is made to feel that you consider him of sufficient importance to receive special attention, and all of this helps in creating good-will.

Now, how can a salesman secure the confidence of his customer so that after the initial order has been secured there is reasonable expectancy of keeping him with the firm permanently? The writer believes that the most essential thing of all is for the customer to know that the salesman and the firm he represents are both absolutely on the square. No one likes to deal with a firm which he feels has to be watched or it will "put one over" on him.

It must be realized that confidence is a thing of slow growth, is a very tender plant and needs constant watching. A customer should never be led by the salesman to spend more money than is actually necessary for the proper production of the work in hand; nor, on the other hand, should he be allowed to spend too little. A salesman who knows his business should be able to convince the customer that he is talking entirely for his interest, and that the interest of the firm he represents is secondary. It isn't how many colors a piece of advertising is printed in, but how many people it will interest. The obligation of the printer, as the writer sees it, is to be certain that the customer will get returns commensurate with the expense he is being put to. In no other way can he be kept permanently happy.

Every printing-concern should have a definite policy upon which it intends to stand or fall, and this policy should be so generally known that, subconsciously, it is in the mind of every customer of the house. Every one engaged in selling printing for that house should be fully conversant with its point of view on all essential matters, and should never under any circumstances depart from its established practice unless such departure is sanctioned by the head of the house itself. A firm without a definite policy is like a man without character — it fails to inspire confidence. Get put, and then stay put.

Salesmen are sometimes "stumped" in formulating convincing answers to the arguments of prospective customers, especially as to why they should not, or do not, wish to buy the printing of this particular firm. Suppose the salesman is selling printing for a house with an established reputation for very high-grade work. A salesman will frequently have the statement made to him: "We would like to give you some of our work, but we do not require as fine printing as your firm turns out. Whenever we have anything 'classy' we will ring you up." This is just the opening the salesman should be looking for. He might reply somewhat as follows:

"I appreciate what you say about our kind of printing, Mr. Smith, and find that you and I are fully in accord in this matter, and that the only difference is in our point of view. While everything that we do is well done, yet we realize that all the printing which we turn out can not be on hand-made paper and printed in three or four colors. Indeed, we are not attempting to do this at all. The policy of the house is to make every piece of printed matter good enough for the particular service which is required of it, and no better. The only difference between our house and some of our competitors is that all our printing is good

printing. We do not like the term 'art' printing, and never use it in describing our work. Really, there are only two kinds of printing: good printing, and bad printing. Nobody wants bad printing if he can get good printing. You don't want it and we wouldn't want to do it for you. After all, isn't it because you think our printing is expensive? It is not. We do a large line of inexpensive printing but we do not do any cheap printing. There is a wide difference between cheap and inexpensive. Inexpensive printing can be good, especially if it is done by our firm. After all, there is nothing as convincing as an actual trial, and all I want you to do is to let me get out this little folder the way I think it should be done, and to send you the bill for it after the work is completed. If you don't get more results and have a more favorable impression created through the work we furnish you than has been created through the work you have been getting, then, of course, there is no argument in the matter, and it will have been proved that bad printing is just as good and just as resultful as good printing. Of course, bad printing can not be as effective as good printing, for if it were nobody would buy good printing. The answer to the whole question is that the best customers we have are those who, exactly like yourself, were formerly using work which did not secure for them the results expected. Give me that order, let me do it the way I think it should be done, and if we do not make good for you we will readily concede that you have proved your point."

Salesmen that talk in this way will secure, nine times out of ten, at least a first order, and after that it is up to the printer. The reader will notice that in all the above argument no mention whatever has been made of price, except in a most general way. The price is the last thing which should be brought to the attention of the buyer of printing, because, though he may not admit it, even to himself, it is the least important element in the transaction. The result to be obtained is the main thing, and it is this which should be kept constantly before the buyer's mind, since, as a matter of pure business, he is more interested in selling his product than in anything else.

At this point a word as to the firm's duty toward its salesmen, and the methods to be employed in increasing their efficiency, is in order. There is one class of man for which every firm seems to be looking, and who may possibly exist, but with whom the writer has never come in contact, and that is, "the born salesman." The "born salesman" is a peculiar kind of individual. He is supposed to know all about selling anything, anywhere, at any time, without any particular mental effort. He can do it, because he is popularly supposed to have been born with some particular God-given faculty denied to all other mortals, which places him "in a class by himself." Don't be led away by any such delusion. There are no "born salesmen" in the world. It must be admitted that some men have particular mental qualities which enable them to present a proposition in a more convincing way than some other men, but these mental faculties were never present, originally, in any more than elementary form. Just as some people are better musicians than others, or better painters, so some men are better salesmen, yet every one of them has had to go through a long and severe course of training before he could come anywhere near the top. It is the duty of every printing-house to develop and educate its salesmen so they may become experts in their particular field. Once a week is not any too often to go over the situation with them, ascertain the problems which have come up, and whether they have successfully or unsuccessfully combated these problems. If the firm has several salesmen, it is a good plan to get them together in a friendly talk, and each one will be found to have helpful suggestions which will benefit the others. Above all, keep up a strong company spirit, for unless your salesmen believe thoroughly in the house, and know that it is strongly behind them, the printer will never be able to get that loyalty for his firm, and enthusiasm for the quality of its work and its service, which are so essential to success. No amount of driving can possibly make a man sell more printing, but if a man is proud of what he is selling, and feels that he is with a house maintaining high ideals and of absolute honesty, he will go forth girded to the fray in the armor of confidence, and is practically a winner before he starts. Of course it is up to the house to see that any promises made by salesmen are religiously lived up to, and any representations made by them are scrupulously carried out. No firm should tolerate, for an instant, any "sharp practice" on the part of a salesman or any misrepresentation whatever, even in the slightest particular. Be sure that your salesmen know you are on the square yourself, and they will very naturally model their conduct after your own standard.

As the writer stated at the beginning, the three factors of business are the commodity, the seller and the buyer. In fact, business may be likened to a three-legged stool; if one of the legs is weak, or gives way altogether, there is bound to be a smash-up. It is just as important that the commodity be something which the public needs as it is to find a buyer for it, and a man who can sell to the buyer. Every printing firm should be just as strong in maintaining each one of these three elements as it is in maintaining any one of them. In no other way can an equal balance be secured, and a strong and enduring structure raised.

Remember, then, that there is the thing you are going to sell; the salesman; and the public you expect to sell it to. Plan accordingly. Every business of any importance is trinitarian.

PRODUCTION-SERVICE

The Function That Rounds Off the Completeness of a Service Department

By WALTER C. PRATT

EFFICIENT service departments are recognized as essential to maximum success in modern printing-plants, and it is encouraging to reflect that, however humble the situation of a plant, the owner can always induce customer-satisfaction by selling something more than mere printing-ink and paper. Creative service, advisory service and *production-service* are the most important functions of a complete service department, but we will consider here only *that part of a service department maintained for the direction and assistance of the mechanical end.*

The Beginnings of Production-Service.

Efficient working with sales department.— Service to the customer through close and intelligent direction of the mechanical end begins immediately the order is passed by the salesman to the production manager, and to insure the highest degree of accuracy and smooth running, the production manager should insist upon an intelligent and uniform method of receiving orders from the sales department. These suggestions will promote coöperative efficiency between those two branches.

1.— Every order should be written out in detail on a printed form by the salesman handling the business and be handed by him to the production manager.

2.— Changes from original instructions, and supplementary instructions, should be handled likewise.

3.— *There should be no interference by sales department in the direction or instruction of the mechanical end.*

There are salesmen who will not accord the last-mentioned enthusiastic approval, but for many apparent reasons it is essential that salesmen be discouraged from taking instructions direct to the workmen.

Link between the customer, the salesman, and the mechanic.— On the other hand, every facility must be provided to enable the salesman to convey the requirements of his customer to the mechanical department concerned. The production manager should here and always be the responsible link between the customer, the salesman and the mechanics, and a steadfast adherence to this rule will insure greater comfort and less confusion throughout the establishment.

It being settled, then, that the production manager shall be the responsible director of production, let us look into the sequence of his duties during the progress of the work and the qualifications he should possess to insure the most efficient discharge of these duties.

Qualifications.— He should be an all-round practical printer, having a comprehensive knowledge of composition, presswork and bindery operations; of engravings, paper, ink, color harmony, color-process work, and also other processes and materials incident to the business or allied crafts. He should have experience and ability in handling men, minutes and materials, as well as a talent for the systematic arrangement of his own work for instant reference.

Sequence of duties.— Having received the salesman's instruction sheet, or order form, the production manager will first, if the work is competitive, take the estimate from the file, for the instruction sheet and the estimate, together with any supplementary instructions, are to the production manager the "tools" of his trade, and, bearing in mind his responsibility, he should work to them very closely throughout the job.

But "closely" does not mean blindly. Upon the production manager rests the responsibility of running the work, not only expeditiously but economically — *most economically.* The initial step, then, is a careful comparison of the estimate, the instruction sheet and the copy for the work. Any variation or discrepancy should be taken up with the estimator or the salesman.

If it is necessary to refer the question to the customer, it should be done, if possible, before commencing the work; if circumstances prevent this, the salesman should get in touch with his customer without loss of time, and acquaint the production manager with the arrangements made or alterations desired.

Attention to Details.

Engravings.— If the job calls for the use of engravings, the production manager should deal with the matter before the work docket is issued, according as it falls under one of the following heads.

1.— *Engravings to be furnished by customer.* The production manager should obtain from the composing department a report on the number and condition of engravings received.

2.— *Engravings to be supplied by printer.* The production manager, having settled the matter of art and originals, will issue orders to the engraving department of the plant or to outside firms.

With the work on engravings going forward, the composition can, if the exigencies of time demand it, be proceeded with and the cuts inserted when ready.

The ordering of electrotypes need not be done by the production manager; the head of the composing department, as a rule, can do that.

Outside work.— This is another matter calling for the attention of the production manager when the work docket is being prepared, for arrangements should be made in good time beforehand so that outside firms can handle their share of the work without delay.

Bookbinding, ruling, lithographing, steel die and copperplate printing, roughing, etc., come under this head, and the production manager should take care to keep these matters under his superintendence, as eventually he will be called upon to check the invoices.

Stock.— The stock will next be given attention, the estimate and the instruction sheet being used as guides. Here again the production manager is expected to use his practical knowledge and discretionary powers. The estimate will indicate the kind, quality, quantity and size of stock to be used, and unless some change has been called for, the estimate will naturally be followed as regards kind and quality. The production manager will, however, carefully check the size and quantity figures of the estimator.

Changing the estimated method.— Checking the estimate is necessary because the production manager may be able to devise a more economical or more expeditious method of running the work through the presses or the bindery; but care should be exercised before any change is made, because if the estimator is practical the odds are in favor of his having viewed the work from more than one angle. It is safer to consult the estimator before changing the method.

The production manager will, of course, advise the composing department of any change in the method of running, so that forms may be imposed in conformity.

Checking quantity.— This is necessary to enable the detection of a mistake in the amount of stock required or an overestimation of allowance for spoilage.

Ordering stock.— Where the stock is already in the house, a requisition will be issued on the stockkeeper for the required quantity to be delivered to the pressroom; but if the stock has to be brought in, a regular order form will be sent to the paper dealer, the printer's stockkeeper being informed by the production manager of the placing of the order and the date of delivery.

From this point the responsibility of the production manager regarding the stock consists in ascertaining whether his stockkeeper is keeping in touch with the paper-house respecting delivery, and in investigating complaints on, and securing rectification of errors in, the stock received.

Putting the Work in Hand.

The work docket.— The way is now clear for issuing the work docket, the official instruction sheet of the production-service end to the mechanics, and it is well to the point here to advise that it be made a rule, unvarying except under extraordinary conditions, that no job shall be started in the plant until a complete work docket can be handed out with the copy. By "complete" we mean that the work docket should contain every particular available at the time of issue, all subsequent information to be treated as supplementary instructions, to be transferred to the work docket by the production manager immediately such additional information is received. Of course, the head of the department at that time working on the job must be notified of such entry when it is made.

The most essential feature of a work docket is that it present adequate facilities for recording detailed particulars of every operation required on the work — that is, every operation should be so described as regards special features in order to eliminate all queries likely to retard the progress of the work in the plant. The production manager should take particular care to see that the work docket he uses represents a strict conformance to the salesman's instruction sheet.

Delivery of the work docket.— With the work docket filled in with all the available and necessary information, the next proceeding is to deliver it, with the copy, to the head of the department first to handle the work. At this time the production manager should explain every point that his practical knowledge tells him needs explanation, taking pains to satisfy himself that the department head has a clear understanding of the customer's requirements.

Of course, the foregoing takes for granted that instruction sheets, work dockets and similar blanks are as much a part of the plant as type and presses. Anyway, a firm that is blind to the advantages of such forms would scarcely be operating any kind of service method.

We would like here to state our belief that it is conducive to the most efficient routing of work through a plant if a rule be made and adhered to that a proof of every job be sent to the production manager. If the work is to be printed without submission of proof to customer, the production manager should O. K. proof for general style and instruct the proofreading department that it is responsible for accuracy and for adherence to the instructions it has received.

If proof is required by customer, it should reach him through the production manager, who should make a record of its dispatch. On return of proof from customer, the production manager should receive it and pass it to the composing department with instructions as to revise, if any required, and so on until the proofs have received the final O. K.

Although, as a rule, the production manager will discharge the duty of purchasing all supplies required on a job, some part of the actual ordering of such goods will rightly be done by the department concerned. For instance, electrotypes will be ordered by the head of the composing department, ink by the pressroom superintendent, and bindery materials by the overseer of the

bindery. The production manager will receive and check the invoices for these purchases.

Following Up the Work.

Pressroom, bindery and shipping-room.— With the proofs O. K.'d for printing, the report of the composing department received showing that the forms are ready, and the stockkeeper having given notice that the stock is in the pressroom, the major part of the work of the production manager on that particular job is done.

If any delay occurs in the pressroom or the bindery, the production manager should at once seek an explanation and take steps to see that the trouble is overcome with the minimum of lost time. By insisting that every delay in any department be instantly reported to him, the production manager can promptly consult the superintendent and probably prevent the house falling down on quality or delivery.

The paragraph immediately preceding applies with equal force to the shipping end, for the production manager will eliminate much worry for himself, as well as annoyance for customers, by always knowing when a job enters each department, and by having this information *when* the job enters such department, then closely following its progress by the judicious use of the report form.

To maintain quality and the reputation of the firm for "delivery as promised" is entirely up to the production-service end, and the production manager should formulate his plans so that there will be the minimum of overlapping between departments, the maximum of speed, and the fullest understanding of the requirements of the customer by all employed on the job.

In conclusion, we suggest that the work docket be made the basis of the efficiency of production-service, and with the work docket concise and complete in its information, there should be no difficulty in placing responsibility for failure to carry out any plans made to carry the work expeditiously through the plant.

MISTAKES IN THE PRINTING OF FRENCH WORDS

By H. ROSSET

FRENCH is now more popular than it has ever been, and French words are used in English more than ever; the articles of reporters with the American army in Europe, and also the soldiers' letters, are crowded with French words. So the moment is surely good to point out some of the mistakes made by authors as well as printers in the quoting of French words and phrases. As a former Parisian proofreader, I have been quite often horrified to read very awful misspellings in publications of good standing, and I thought it would be interesting to share my experience on the subject. Without having the pretension to be complete, I have noted a great many mistakes, most of which are not mentioned in the American books on proofreading. Here they are classified in a few natural groups.

Missing or Expletive Accents.

Some of the French words having accents in French are now so completely naturalized that they can be considered as English, and be printed without any accent. That is a matter of personal judgment. But when they are set up in italics, for instance, and so given as French, no doubt they must be printed in the original fashion. Anyway, those which have no accent in French must not be given fancy ones in English, as is sometimes done, probably to give them a smart appearance. The most common mistakes we have seen in this line are:

buttonniere instead of the correct *boutonnière.*
buffêt instead of the correct *buffet.*
ménu instead of the correct *menu.*
papier mache instead of the correct *papier mâché.*
pele-mele instead of the correct *pêle-mêle.*
soiree instead of the correct *soirée.*

In the phrase "chacun a son gout," the letter "a," being a verb, must never have an accent. And of course, while a missing accent can be tolerated, an expletive one must not. It is absolutely ridiculous to see in one of the leading Washington hotels, for instance, in bronze letters on one side of the front door, the word "buffèt" with an accent, probably for artistic purpose, because the word "café" is on the other side with its legitimate accent. Of course that does not concern the printer's business, but it would in case the hotel manager used those words on his letter-heads.

Participles Used or Not Used as Adjectives or Substantives.

These words are confusing for English-speaking people not well familiarized with the singularity of the French language, since they are written in different ways, ending sometimes with "e," sometimes with "s" and sometimes with "es." The words of this kind I have seen misspelled are: *camouflé, fricassé, négligé, réchauffé, visé.*

Being habitually used as a substantive, *fricassé* must be spelled *fricassée* because it is feminine in

French (by the way, let us say that the word is quite peasant-like, "ragout" being now exclusively used in French cities). For the same reason, *négligé* and *réchauffé* must be written with only a final accented "e," since both are masculine.

For the word *visé*, it may be correctly spelled in three different ways: 1—as a past participle, and then "ed" should never be added, as in French the letter at the end shows the word is a past participle; 2 — as a substantive, and then be written *visa;* 3 — as an infinitive, with "er" at the end instead of "é." These distinctions may seem quite futile but they are always very carefully made in books written by American authors who know French—in the charming "A Hill Top on the Marne," for instance. Then we shall write: "I had my passport *visé*," or "The consul put his *visa* on my passport," and "The official had to *viser* my passport."

Mispelled Words.

Of course, when some of the following words are completely naturalized, the spelling, although wrong from the French point of view, can be considered right in English. That is a matter of personal choice. Anyway, it is useful to know the original spelling. Care must be taken especially for words which exist in both languages, as their spelling is often slightly different in each language. Conrad, for instance, would not have written "entre gallants hommes" in his "Point of Honor" if he had looked in a French dictionary. Remember that the French words *billard, institut, langage, mariage, naturalisé, passeport, solennel*, and hundreds more are not spelled as in English.

Blanc manger must not be spelled blanc mange; *cheval* must be spelled *chevaux* in the plural, in *chevaux de frise f. i.*; *galant* has only one l; *naïve* is correct when used concerning a lady, but the masculine is *naïf; petite* is the feminine form of *petit*, so in French it will never be said "petite lunch" (lunch being masculine) as I saw once on the front of an elegant shop in Boston (in Boston! think of the horror); soubriquet must always be spelled *sobriquet*.

Syllabication.

Syllabication mistakes are very frequent in English printing of French words when words have to be carried over at ends of lines. The best way to avoid such mistakes is not to cut any word, but when that is not possible, these directions are to be followed:

The last mute syllable of a word is never separated from the preceding, neither can a syllable formed of only one or two letters be cut from the other syllables of the word. For the division of words, in general, the French put with the following vowels as many consonants as can be pronounced with them. In this case, again, the mistakes occur especially in the words which are the same or about the same in both languages. In the following words, the correct division is

anem- one in English instead of *ané- mone* in French.
disinter- ested in English instead of *désinté- ressé* in French.
mag- nific in English instead of *magni- fique* in French.
system- atic in English instead of *systé- matique* in French.
sig- nature in English instead of *signa- ture* in French.

When in doubt, it is prudent to consult a French dictionary where the words are divided in syllables.

Words and Phrases Used "A Tort et a Travers."

Of course, it is not the business of the printer, neither of the proofreader, to correct faults of this kind. But we give them just while passing as curiosities rather than useful things, but many of the text-books used in schools contain mistakes of this kind.

It is quite a surprise for French people to find in English a few French words now completely out of fashion in France. Among these are:

cul-de-sac, which is nowadays replaced in France by *impasse*.
demi tasse, which is nowadays replaced in France by *tasse*.
nom de plume, now replaced in France by *pseudonyme*.

Very often the French words which have been adopted by English-speaking people have their significance changed, sometimes by faults of the Frenchmen who altered afterwards the primitive meaning of numbers of words. For instance, "versatile," which in English means capable of doing a lot of things well, means in French capable of changing a fad every day. "Être réformé" means to be rejected from the conscription by military physicians, not "to be reformed." I am just quoting some of the words in the use of which I made very bad mistakes when I began to speak English, but the list could be lengthened for pages. That does not matter, of course, when the words are completely naturalized, but when they are given as French, their original meaning must be respected. Among the mistakes I have noted in this line are the following: *au fond*, which means "at the bottom," is wrong in the sense of thoroughly; *a l'outrance* is a deformation of the correct "*à outrance*"; *a revoir* means "to be verified," hence it must not be used as an equivalent of "to see you again," the real French in this case being *au revoir;* double entendre is the spoiling of the good form *double entente*.

Ensuite is not at all the exact equivalent of "in company," as said in some of the best dictionaries. The meaning is far more complicated. For instance, French people would never say, "I have three rooms ensuite," but "I have three rooms se faisant suite." Neither would they use the word in the meaning of "as a complement," for instance, in the sentence "She wears a hat and a scarf of ermine, with a muff ensuite." Then it is better to avoid the use of the word unless the one who uses it is well acquainted with the French language.



LAND OF THE FREE AND
HOME OF THE BRAVE

PRINTED IN FOUR COLORS BY THE HENRY O. SHEPARD COMPANY, CHICAGO, FROM LEAD MOLD ELECTROTYPES. REPRODUCED
BY COURTESY OF THE GIBSON ART COMPANY, CINCINNATI, OHIO. PROCESS INKS BY PHILIP RUXTON, INCORPORATED

EDITORIAL

We take this opportunity to express our hearty commendation of the manner in which so many of our advertisers have patriotically donated advertising space in this issue to aid in the campaign for the Fourth Liberty Loan, which will be in full swing by the time this issue reaches our readers. It exemplifies the spirit with which the printing-trades are coöperating with the Government to insure an early and victorious peace.

As the last forms of this issue go to press the convention of the United Typothetæ of America will be in session at Cincinnati, Ohio. This gathering of the leading minds of the industry will, without question, result in great benefit to the trade at large. We regret that a complete or even a partial report can not be secured for this issue. Inasmuch as this convention will mark the formal inauguration of the Three-Year Plan of activities among the allied industries we call special attention to the address, printed elsewhere in this issue, delivered by Arthur E. Southworth, chairman of the Executive Council, at the combined meeting of the Advisory Committee of the allied interests and the Executive Council of the United Typothetæ, on account of its great importance to the industry at this time.

At the request of Thomas E. Donnelley, chief of the Pulp and Paper Section of the War Industries Board, we publish the following notice, which is inserted here in order to give it added prominence: "Under the order of the Priorities Board of the War Industries Board, every printer is required to give a pledge to paper dealers and to mills from which he is buying paper, that he will live up to all the rules and regulations of the Pulp and Paper Section of the War Industries Board. It is not necessary, however, for the printer to obtain a similar pledge from his customers. The printer is expected to advise with his customers in the most economical use of paper, and it is the printer's duty to see that the regulations are lived up to both in spirit and letter." Copies of the pledge required are now being distributed by all the paper dealers throughout the country, and every printer should make it a point to fill out and return these pledges without delay. Conservation must be the watchword all along the line, and it is unnecessary to say that the printers, who have been at the forefront in their patriotic devotion to the cause of liberty, will pass the word along to their customers.

The added interest that is being taken in direct-mail advertising, together with the rapidity with which the use of this form of publicity is being increased, emphasizes the importance of the convention of the Direct-Mail Advertising Association, to be held at the Hotel Sherman, Chicago, October 9 to 11, which will be the first independent convention of those engaged in this work and which was announced in our issue for September. This convention will offer an excellent opportunity for printers who are, and also those who contemplate, producing direct-mail advertising to secure information which will be of great value and assistance to them. House-organ editors will also derive considerable benefit from this convention, as special meetings will be held by the Division of House-Organ Editors.

Employers — Insure a One Hundred Per Cent Subscription to the Fourth Liberty Loan.

Every effort should be put forth between now and the nineteenth of this month to insure not only a complete subscription but an oversubscription of the Fourth Liberty Loan. The campaign for this loan will be watched in all parts of the world, and the measure of success with which it meets will show to the world the extent to which we as a country are giving our continued support toward bringing about an early and victorious peace.

An announcement that should receive the immediate careful attention and action of all employers of labor will be found on pages 24 and 25 of this issue. This announcement sets forth a plan in which, under an organized method, the coöperation of every employer is requested in order to help in the promotion of the Fourth Liberty Loan. It is evident that if every employer, small or large, enters energetically into this plan the results will be beneficial not only to the campaign for the loan but to American business in general.

The remarkable accomplishments which have already been made in the production of ships, munitions and other materials necessary to carrying on the war, have been brought about by the leaders maintaining a close personal contact with the workers, inspiring and enthusing them with a sense of the importance of their work, their personal responsibility, and thus creating a spirit of teamwork. The creation of this spirit among the workers in all lines of industry would result in untold benefit to the workers themselves, to the employers and to the nation. This is the object of the plan set forth in the announcement.

By referring to the announcement on pages 24 and 25, it will be noticed that the idea is to hold meetings among the employees at regular intervals during the campaign, not for the purpose of taking subscriptions, but to arouse serious enthusiasm, thought and action for the Loan. The printer who operates a small plant may feel that his circle of influence is too small to be worthy of any effort. That is a mistake. It is the aggregate that counts, as the announcement of the plan very clearly points out.

The man who is in a relatively small circle may not hold so pretentious a meeting, it may not be formal or run under parliamentary rules, it may not be especially announced, or accompanied by music and oratory. But the man who will quietly call a dozen employees around him and informally, thoughtfully, lead discussion into win-the-war channels, pointing out the importance to the individual of doing his best in support of the Liberty Loans and all other war activities, can do a real, effective service for the country in this way. In no other way can it be so well done. Ten thousand such little meetings would produce an enormous aggregate result.

Whether his opportunity be great or small, every American business man should carry out this idea in a definite, systematic manner.

Meetings of this character could well be extended beyond the time of the Liberty Loan campaign with great benefit. Patriotic meetings devoted to discussions of matters of present interest and importance not only create a far better understanding of the principles for which we as a nation stand, but cement the feeling of fellowship among the workers. During the Liberty Loan campaign, however, the one thought, Why we must buy bonds, should predominate.

This plan offers to every employer an opportunity to become a leader and a center of influence among his employees. Suggestions for the best methods of coöperating in this work are given in the booklet mentioned in the announcement, copies of which will be furnished immediately upon request. The time is short, but there is sufficient to produce results worth while if the opportunity is grasped at once.

Up-to-Date Equipment as an Advertising Medium.

Considerable emphasis has been placed upon the necessity of continuous advertising, and there is scarcely a printer but who will agree that advertising is essential to building a successful business. There is one form of advertising, however, and one of the best, that is all too frequently overlooked by many printers, and that is up-to-date equipment.

Take, for instance, two concerns, one having modern equipment or automatic machinery that reduces to a considerable degree the time necessary for performing certain operations, the other clinging to antiquated machinery or methods. Both are given the opportunity of figuring on a certain job, the conditions of which are not only price, but more essentially time of delivery — and time of delivery is an important factor in a great many orders for printing. It is not difficult to determine which of the two concerns would be the successful contestant for the job. With its modern equipment, the one concern is able to produce the work in less time and thereby promise, and give, earlier delivery, and also possibly reduce the cost of the finished product to the customer. Thus it has gained a satisfied customer and opened the way for further business, and its equipment may be said to have proved an effective advertising medium.

To make a success of any business, modern methods and equipment are required. He who is content to remain in the rut, producing work with machinery or methods of days gone by, not only does not advance but is facing the hazard of falling behind in the race for business. In these days of keen competition, both in price and time of delivery, and especially with the present difficulties resulting from the loss of man power, it is essential that printers give proper consideration to up-to-date labor and time saving equipment.

Basing Prices on Records of Past Work.

The custom of referring to former records of production and cost on a job when a new order is received for the same piece of work is a good one. Too much can not be said in its favor — provided, however, that due consideration is given to changing conditions instead of giving the same price without any checking or refiguring.

Under normal conditions it may be possible — though it is somewhat doubtful — to run a job through the plant twice with very little variation in the cost of production. Frequently, however, it will be found that some contingency has arisen which makes an appreciable difference in the cost, and unless close attention is given to the figures and the degree of efficiency with which the work goes through the plant the possibilities of a greatly reduced profit or a loss are by no means small.

With the changing, uncertain conditions which confront the industry today it is more than ever before essential that the previous records on a job be scrutinized with extreme care and checked with present records of cost and production before a price is quoted. Allowance must be made for increases in costs.

This leads us to the thought that never before in the history of the industry has it been so necessary for every printer to maintain an accurate method of ascertaining the cost of producing work in his own plant. Data regarding costs of operation in other plants are of value as a source of information and a means of checking, but each and every printer should have some way of securing his own records.

Insure a 100% Subscription
for the Fourth Liberty Loan!!
(See pages 24 and 25.)

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

Illegible Signatures.

To the Editor: BRONX, NEW YORK CITY.

A short paragraph in the news of recent date informs us that General Pershing has given an order that hereafter all names signed to orders issued by military officers must have the name in duplicate—in handwriting, and then typed to insure legibility.

While the joining of initials and names in a peculiar and sometimes picturesque scrawl may please the maker and, at times, aid in defeating attempts at forgery, it very often causes delays and errors in clerical work and in printing.

Because of the inability of government clerks to decipher signatures of soldiers and sailors who have made allowances for relatives, many patriotic women — through unavoidable delay — are without the funds necessary for their welfare.

Very often has the writer — a proofreader — been compelled to drop the pen and look in the telephone directory in hopes of finding a name which would give a clue to the mysterious pen-marks on the copy.

All over the world people are responding to the call of conservation. If all who find it necessary to write their own names, or those of others, will do so in a careful manner, much time will be saved and general satisfaction more nearly attained.

J. J. B.

Phonetic Spelling.

To the Editor: CHICAGO, ILLINOIS.

For several years the subject of phonetic spelling and the practicability of its application to the English language has been discussed, both optimistically and pessimistically. While many learned and valuable essays have been written on the subject, it seems that no logical system of real phonetic spelling, without the handicap of numerous accented letters, has, so far, been presented. Though not a college graduate, but only an ordinary thinking printer, I believe that a very simple and practical system, based on the commonly accepted pronunciation recognized in America, can be devised. Such a system would undoubtedly override some of the many points now subjects of academic dispute, the elimination of which would probably be beneficial, and its adoption would possibly cause a gradual change in pronunciation of some words. Nevertheless, despite all opposition, it will eventually be adopted; and, while we have no government-controlled university to forward such an undertaking, as was done in Spain and some other European countries, the writer would like to see THE INLAND PRINTER take cognizance of this subject, at least for the purpose of practical discussion.

This is a subject I have been interested in for several years; and I have, ambitiously or foolishly as you like, already attempted some work along that line. One of my efforts was submitted to the members of the Simplified Spelling Board, who replied with some valuable criticism, for which I was grateful, but they said they were not so much interested in phonetic spelling as in the endeavor to popularize simplified spelling. I can not see how the two, if carried to their logical conclusion, can be separated.

Evolution is one of the cardinal principles of the universe, and this is submitted in the desire to encourage it among us who earn our livelihood by, veritably, working with the English language.

W. HARRISON.

Adopting a National Trade-Mark.

To the Editor: CHICAGO, ILLINOIS.

Referring to your editorial on page 713 of the current (September) number, I beg to say that I am sure you will use your utmost influence to have some other national trade-mark adopted than "Made in America," when you realize that that trade-mark is to all Latin America as a red rag to a bull.

All South Americans, Central Americans and Mexicans most strongly object to our appropriating to ourselves the exclusive right to be called Americans. They say if they are to be called South Americans or Central Americans we should be called North Americans.

The purpose of a trade-mark is to get and conserve trade, and it does not seem to be a good business policy to adopt any trade-mark which in itself is obnoxious to the trade which we wish to obtain.

I would tentatively suggest "Made in U. S. A." as one that would not give offense to our southern friends.

A. T. H. BROWER.

To Weed Out Enemy-Owned Concerns.

To the Editor: NEW YORK CITY.

The newspapers are full of reports about German-owned concerns in the United States transferring part control to Americans, and to all appearances running as American companies.

For instance, Jones and Smith organize a business. Many years after, both Jones and Smith are dead, or have sold out their interests to a party, "A." Now, "A" may be a German, conducting the business for Germany's benefit. How can we tell? The name of Jones & Smith is American, and is therefore retained as a blind — pure camouflage.

Supposing every man doing business under his own name, or a corporation name, or otherwise, be required to print, on the firm stationery, the owner's name, where he was born, and the country in which he claims citizenship. We could then know with whom we are dealing. It would encourage home trading, and we would have an America for Americans.

England has learned her lesson. Today she has the proprietorship law. In this way she has weeded out enemy-owned concerns.

Will we hesitate and procrastinate until it is too late, or will we profit by England's experience and follow her example?

MARTIN ULLMAN,
Managing Director, Gotham Studios, Incorporated.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

For the supply of books and bookbinding for twelve months, for the Westminster City Council, a bid of sixty per cent over schedule prices was recommended for acceptance.

The Controller of Paper announces that arrangements have been made whereby the importation of an additional 5,000 tons a month of paper-making materials from Sweden will be allowed.

The Federated Unions in London have made a demand for an increase of 15 shillings ($3.65) per week, and this proposition is very seriously engaging the attention of the council of the local Master Printers' Federation.

The *Caxton Magazine* suggests that one of the things necessary at the end of the war is a university of printing. "Our great trade rivals have modern schools and universities in full working order for the furtherance of their sections of the industry. If Great Britain is to hold her own and win back the trade suspended because of the war it is imperative that such an institution be established."

In one respect the Metal Commission will be a boon to the printer and the typefounder, for it evidently intends to further the adoption of the American point system, by the absolute embargo it puts upon the receipt and sale of old metal. No printer may receive old metal or buy such. The officials are at pains to explain that they regard point-system type as new material, and type cast on old bodies as the kind of thing to be turned into shot and shell. The typefounder, who is obliged even yet to keep two sets of stock (the old and the point bodies), will feel that it is an "ill wind that blows nobody good" when he finds that point-body type will in the future be exclusively demanded.

FRANCE.

The National Press Commission has resolved, from August 1 on, to reduce the size of usual newspaper formats to two pages three times and four pages four times per week.

Following the example of Italy, the Government prohibits the sending out of the country of newspapers and other periodicals containing advertisements. French magazines that come to our hand are for this reason found to be minus covers and all advertising pages.

The Central Committee of the French Union of Paper Manufacturers, with a view to profiting by the diminution of the stocks of paper, proposes a simplification of paper sizes. The constructors of printing-presses are very favorably welcoming the idea, as it would enable them to simplify their series of press sizes. M. Lambert, of the French Syndicate of Press Builders, has submitted a lengthy report on the subject.

GERMANY.

It is reported that the graphic industries of Germany have so far furnished the Munition Department about 7,000,000 kilograms of hard lead materials and about 500,000 kilograms of copper and brass materials.

The Price Committee of the German Master Printers' Association has fixed upon further advances on the prices of printed matter. The increases in percentage are as follows for periods beginning respectively August 1 and December 1: (*a*) For books and existing newspapers and periodicals, 105 — 120; (*b*) for new newspapers and periodicals, 115 — 130; (*c*) for catalogues, price-lists, etc., 125 — 140; (*d*) for jobwork of all sorts, 145 — 160; (*e*) for specially high-class work, 165 — 180.

A writer for one of the printing-trade papers suggests that the present systems of type-bodies be abolished, and in their place a decimal system, according with the metric system, be established. He would have the bodies measure as follows, in millimeters: *Doppelcicero* (double pica), 9; *Text* (paragon), 8; *Tertia* (columbian), 6; *Mittel* (English), 5; *Cicero* (pica), 4½; *Garmond* (long primer), 4; *Borgis* (bourgeois), 3½; *Petit* (brevier), 3; *Kolonel* (minion), 2½; *Nonpareille* (nonpareil), 2; *Perl* (pearl), 1½, and *Diamant* (diamond), 1. The idea is not bad, but it is impossible to put it into practice. The present German and French (or Didot) system of type-bodies has 2,660 points to the meter.

SWITZERLAND.

The *Echo de Paris* has been sued by *Le Genevois*, a Geneva daily, which claims 200,000 francs damages because the defendant sheet had accused it of being in the service of the Central Powers.

The authorities have promulgated a decree regulating the use of paper by newspapers and periodicals. It goes into so much detail that the one who can understand it all may well rival the proverbial "Philadelphia lawyer."

The Swiss Economic Department has issued a decree which regulates the production of paper and fixes the number of varieties of paper and cardboard. The "war types" are selected with a view to effect a rational system of manufacturing and through simplification to save raw material and fuel. The "war types" comprise news-paper, four sorts of printing-paper, three sorts of writing-paper, two sorts of postal cardboard, and the most used straw and card boards. The decree also regulates the prices. A commission to take charge of the sale of paper has been formed, with headquarters at Lucerne, to which all orders for over 1,000 kilograms of paper or 500 kilograms of cardboard must be directed.

AUSTRIA.

The Austrian Minister of Trade has issued an order which establishes economic combines of newspaper printing-offices; book printing-offices, and lithographic, heliotype and copper-plate concerns. Under the order all printing-concerns will belong to one or more of these combines. Each combine has its general meeting, committee, board of directors, and there is a joint committee of directors of the three combines. The combines are under state supervision, exercised through commissioners appointed by the Board of Trade. A similar order has been issued to establish a combine of the manufacturers of paper goods and cardboard goods. This combine is divided into three groups: (1) The manufacturers of paper goods; (2) the manufacturers of fine pasteboard goods, hard paper goods and paper tubes; (3) bookbinders; makers of account and school exercise books; stamping, gold-printing, line-ruling and passe-partout works.

ARGENTINE.

The Government has decided to install in one building, to be known as the National Printery, all printing-establishments which are now controlled by the various public departments, with the exception of that pertaining to the Mint. When the installation is complete all government work will be entrusted to the National Printery, which will be under the control of the Minister of the Interior. Contracts now in force with private printers will not be renewed upon their expiration. The measure is intended to secure economy and to obviate delays caused by advertising for bids from private firms.

ITALY.

We recently noted that the Italian Government had prohibited any periodicals bearing advertisements from being sent out of the country. This seemed a very extraordinary and drastic measure, but now the explanation is forthcoming. It is stated that a spy was discovered to be communicating with an enemy Government by inserting want advertisements in the *Giornale d'Italia*. To counteract such methods of communication the order concerning advertisements was therefore adopted.

Collectanea Typographica

By HENRY LEWIS BULLEN

Golden volumes! richest treasures!
Objects of delicious pleasures!
You my eyes rejoicing please,
You my hands in rapture seize!
Brilliant wits and moving sages,
Lights who beamed through many ages,
Left to your conscious leaves their story,
And dared to trust you with their glory:
And now their hope of fame achieved,
Dear volumes!—you have not deceived.
—I. d'Israeli, 1766-1848.

* * * *

A Glorious Art.

SOME one has written these words: "To be a strong hand in the dark to another in time of need; to be a cup full of strength to a human soul in a crisis of weakness — this is to know the glory of life." There was a man struck blind. Another blind person taught him to read the Braille types for the blind. When he was ready for it a short paragraph was given him to read. He read it slowly, haltingly, and was asked to read another paragraph. He did not answer, but bowed his head on the page, and said through his sobs, "I can't read any more now! My God, I never hoped to read current events again: I am a man once more!" It is our art that says, "I am eyes to the blind."

What a boon to the sightless, to be delivered out of darkness! But consider the ways of the sighted who are in mental darkness, and who are finding the light through our art. Consider the light in myriads of minds; whence did it come? Would it have come if our art had not been "eyes to the blind" since the dawn of civilization? Do we realize the veritable grandeur of our calling? How can we take a paltry, selfish, unenthusiastic view of the Art Creative of Arts of which we are a part? Consider the new-born babe, child of parents of light and learning: put it among savages, and it too will be savage. Light and learning are not innate gifts, as many seem to think: they are acquired; they are acquired through the Art of Printing. Yes, scoffer, that is true, though you may be a mere key-thumper or type-lifter and absolutely fail to sense the true meaning of your work, and are yourself working in a dim reflected light. When we are proudly conscious of the supreme importance of Printing, educated people will see in Printing a suitable career for their well-taught sons, and Printing will no longer require to compete with butchers and plumbers and the like for the services of ill-taught boys.

* * * *



Pierre Jean de Béranger (1780-1857).

A journeyman printer who became the most popular lyric poet of France, unexcelled as a song-writer—the Burns of France. Twice prosecuted for writing anti-royalist songs, in 1828 he was elected to the National Assembly of the French Republic. Many monuments and medals attest the love of his countrymen.

* * * *

Types That Are Eyes for the Blind.

THERE is on the staff of the California State Library a blind woman, Miss Kate Foley, who has taught two hundred blind adults to read. She it was who told the story of the joyful gratitude of a blind man related in a previous paragraph. Miss Foley, in a recent address, had this to say of one of the finest uses to which Printing has been applied:

A potent factor in the work of re-education is the *Matilda Ziegler Magazine for the Blind*, a periodical in raised type, published since 1907, through the generosity of Mrs. Matilda Ziegler, of New York city. This magazine is sent to the homes of more than twelve thousand blind persons in this country and Canada. It is like any other magazine, with current events, timely articles, short stories, poetry, a woman's page and a page of humor. In addition to this, every month there is an article telling of the success of some blind person, the account written in the form of a letter from the successful man or woman, and addressed to the editor. And the editor, Walter G. Holmes, is a man with a heart of gold. He has his finger on the pulse of the blind of the country, and he believes in them, loves them, and brings out the best that is in them. Almost every magazine contains a map of one of the warring countries, and so the readers are kept in touch with all the vital issues of the day. Many a discouraged man is induced to learn raised types, just to read this magazine, and so Mrs. Ziegler's unique philanthropy can not be too highly commended, and her name and that of the editor are household words in the homes of the blind of the country.

And now the noble folks who are leading the blind into the light by means of Printing are extending their activities in behalf of the soldiers who have lost their sight or will lose their sight fighting our battles in Europe and Asia. They shall not be neglected. As they have defended France, it will please them to learn that the education of the blind by means of Printing with raised letters was originated in France by Valentin Haüy, who was born in 1745 and died in 1822. Many systems of raised types have been devised since Haüy's, but the whole world has now adopted the marvelously simple, yet wholly effective, system of dot characters invented by another Frenchman, L. Braille, with improvements by Mr. Agnew and others which make it possible to print on both sides of a leaf.

* * * *

Good; Very Good!

COLLECTANEA has a letter from a money-making printer, an expert on cost-finding, an active organization man, in which is this gratifying sentence: "My chief interest outside of my home and my business is in the leisure time I have to give to the study of the literature of printing, and I get a great deal of pleasure and profit from it." Here is another man gaining the whole world and saving his own soul. Too many "successful" men forget their souls when they are gaining the world.

* * * *

'Twould Also Benefit Printers.

Every schoolboy and schoolgirl who has arrived at the age of reflection ought to know something about the history of the art of printing.—*Horace Mann.*

The Employer's Duty.

THE printing industry must be reformed from the base up. The conscientiously selected apprentices will be our salvation. We must reinstate ourselves in public esteem. We enjoyed that esteem for nearly three centuries, and printers were remarkably prosperous. Printers were then thoroughly organized. It was compulsory to belong to an organization — the guild. The guild was the protector of its apprentices. It had no higher duty. The apprentices were the heirs of the industry. So they are today. They will carry it on when we are gone. Let us do our part, so that they will carry our great occupation forward in honor and prosperity. The machine composition. It is valuable to pressbuilders, who will be benefited by knowing more than they generally do about the things which have made presses necessary. Platemakers also and builders of platemaking machinery will be benefited by knowing more than they generally do about the things with which plates are made to work. Only three books have dealt adequately with typographical printing surfaces. The other books are "Mechanick Exercises, or the Doctrine of Handy-Works relating to Printing," by Joseph Moxon, London, 1683, and "Manuel Typographique," by Pierre Simon Fournier, Paris, 1764. Both these books are invaluable, and will be cherished as long as printing or the tradition of printing making are incompatible? For is it not true that these same "practical," unsentimental, unlearned-in-the-history-of-their-art printers are incessantly proclaiming in the printing-trade periodicals and in their conventions that printing does not pay? But printing is in no such helpless state. When a printer says there is "no money" in printing he is merely telling us that his own headwork is at fault, and he will be an exception to the rule if he is not crassly ignorant of the history and achievements of his art and craft. Pessimism hurts a business and every one engaged in it; yet pessimism is the staple pabulum offered to printers by the leaders of the industry; and the remedy they prescribe is bookkeeping!



Famous Masters of Typography. Do You Know Them? If Not, Why Not?

one absolutely effective way is to hire only boys to learn printing whose morals, manners and schooling would make it a pleasure upon occasion to invite them to your home for an evening. Hire ignorant, rough boys for menial tasks, and, unless they raise themselves mentally, let them stick to a laborer's job. It will be better for them to be good laborers than botch printers.

Every tricky, cheap employing printer (who actually is a printer) and every incompetent journeyman was inducted into the printing business by a careless or ignorant employing printer. Stop such foolishness, and commence to hire apprentices wisely. Do your duty!

* * * *

Type and Slug Making.

THERE was published in 1916 by Longmans, Green & Co., London, a book telling all there is now known of all the processes and machines for making types and slugs and other typographical printing surfaces. The title is "Typographical Printing Surfaces; the Technology and Mechanism of Their Production," by Lucien Alphonse Legros and John Cameron Grant, large 8vo, 732 pages, liberally illustrated. The price of this book at this writing is $12.50, postpaid. Every printer who would thoroughly know his trade should have this book, especially if he does may survive. They were master works in their day, as this work of Legros and Grant is in our day. The publishers are to be praised for their enterprise in bringing out at great expense this much needed book. It should be in every public library. If there are libraries which do not possess this book, a recommendation from a printer citizen will probably induce the librarian to procure it. It is sold by the book department of THE INLAND PRINTER. Buy it there.

* * * *

"Put Money in Thy Purse."

AFTER meat comes mustard. After a livelihood comes the enjoyment of it. We have been criticized for "too frequent allusions to money-making printers." *Collectanea* has often bristled with dollar signs. Our difficulty is that a majority of the men who have become famous as printers, or who have aided in creating the literature of printing, or who have added distinction to printing, have been money-makers as well. Gentle critics, know ye not that our good brethren, the "practical" printers who are in Printing, as they say, "for the money there is in it," are obsessed with a mistaken belief that money-making and an intellectual and sentimental appreciation of Printing are incompatible? Now, is not that equivalent to saying that printing and money-Well, we agree that that is good; but before bookkeeping there must be initiative and power and knowledge, and those things we do not derive from our mother's milk. An American handbook of printing, now in its third edition, asserts that in the days of the hand-press "printers never became rich. If they kept out of the sheriff's hands they were adjudged to be successful printers." *Collectanea* will prove that statement to be contrary to the facts — merely a reflex of the prevailing and harmful pessimism. *Collectanea* will prove that printing does pay those who *know* what Printing is, and *Collectanea* will show that the one thing needful for the success of printing in these United States is to reacquire in the public estimation that respectful deference which for three centuries was the chief asset of printers who used hand-presses; the secret of their indisputable general prosperity, and also the secret of the exceptional prosperity of printers of the cylinder-press era, who, like the Didots, the Brockhauses, De Vinne, Blades, Wyman, Houghton, Dupont, Renouard, Mellottee and others, have practiced printing with a keen appreciation of its history and meaning and the determination to be a part of that history.

* * * *

In Union is Strength, industrially as well as nationally. Therefore, Unite.

COSTS OF BINDERY OPERATIONS—COVERING AND TRIMMING PAMPHLETS.

NO. 10.—BY R. T. PORTE.



AFTER books or pamphlets have been wire-stitched they are ready for the two final operations, which, with few exceptions, complete the job and make it ready for delivery to the customer. These two operations, and others to be taken up in the next two articles, are the finishing touches, which round up the work and make it a complete whole. If the books have been "saddle-backed," only one of the operations is necessary; but if the books are side-stitched and have covers, the covers must be glued on. If there is no cover, then it is ready for the second operation given in this article.

Before either of these is done, the pamphlets should be carefully inspected to see that they are correct as to signatures, and also counted out in even piles in order that the work may be handled in a rapid manner and with the least expenditure of time. To pile the pamphlets in any old way on tables and then have the workmen count them out in piles as they do the work is a waste of time. If the work is to be rushed through, some one should do the counting and piling up independent of the workmen who put on the covers or trim the pamphlets.

If the edition is large, some one should be assigned to take the pamphlets away as fast as they are completed and thereby keep the tables clear so the workmen can have plenty of room.

The operations of covering and trimming are for the ordinary way of doing this work, and do not cover costs where special covering-machines and book-trimming machines are used. The figures used in tables given here were gathered from binders and printers who do the work with the machinery most commonly found in a printing-office, and which can not be classed as special machinery in any way.

Covering.

For side-stitched books or pamphlets that have covers, the ordinary method is to pile the books up in given quantities, glue the backs well, then draw on the covers evenly at the top, and rub the backs well so the glue will set on the covers and hold firmly. In some instances paste is used, but it is more generally customary to use flexible binders' glue for this purpose.

The covers should be marked on the back, or the first fold should be made, in order that they will be put on evenly. In many instances they are scored instead, especially when heavy papers are used.

In compiling Table No. 33, four classes of operations were taken into consideration:

Class 1 is for ordinary pamphlets or books, with the covers trimmed flush. This is the cheapest method of putting on covers, and is a simple process.

Class 2 is for books with overhanging or extended covers, the books having been trimmed first, and the covers must be put on very evenly and carefully as there is no opportunity to correct errors by trimming. The covers must be trimmed carefully so that all will be the same size. This class of work is much more particular than Class 1, and for that reason the cost is higher. Also, the work can not be done so rapidly.

Class 3 is for books with covers that are to be drawn on, and a piece of holland pasted over the back. The figures in the table include material for medium-sized books, but larger books require more cloth and this should be added. Also, if prices on holland are higher than those given at the date this list is published, it will be necessary to charge extra to cover this item.

Class 4 is generally used where covers are of enameled book-paper, or some paper of very little strength, or for books which are likely to receive hard usage. A strip of muslin, or "super," is pasted at the fold of the covers, and onto the books. This strengthens the covers and makes them better for hard usage. Material is included in the cost, at the market price at time of publication.

The four classes and sizes of books or pamphlets for which the figures are given in Table No. 33 will be found to cover the usual range for this grade of work when done by hand in an efficient manner.

There are covering-machines for doing this work, but they are economical only when the editions are very large, or for special purposes.

Like all the scales that are being presented in this series, this was carefully checked and compared with records of costs and with price-lists gotten out in various parts of the country, and it is believed to represent a fair average of cost.

	Class 1—Pages to Book.				Class 2—Pages to Book.				Class 3—Pages to Book.			
	16	32	64	96	16	32	64	96	64	128	256	384	512
250..	.35	.35	.40	.40	.40	.50	.50	.55	.40	.45	.50	.55	.60
500..	.60	.65	.70	.75	.65	.75	.80	.85	.75	.85	.95	1.05	1.15
750..	.80	.85	.95	1.05	.85	1.00	1.10	1.20	1.05	1.20	1.35	1.50	1.65
1m.	1.00	1.10	1.20	1.30	1.10	1.25	1.40	1.55	1.30	1.50	1.70	1.90	2.10
2m.	1.95	2.15	2.35	2.55	2.15	2.45	2.75	3.05	2.55	2.95	3.35	3.75	4.15
3m.	2.90	3.20	3.50	3.80	3.20	3.65	4.10	4.55	3.80	4.40	5.00	5.60	6.20
4m.	3.85	4.25	4.65	5.05	4.25	4.85	5.45	6.05	5.05	5.85	6.65	7.45	8.25
5m.	4.80	5.30	5.80	6.30	5.30	6.05	6.80	7.55	6.30	7.30	8.30	9.30	10.30
6m.	5.75	6.35	6.95	7.55	6.35	7.25	8.15	9.05	7.55	8.75	9.95	11.15	12.35
7m.	6.70	7.40	8.10	8.80	7.40	8.45	9.50	10.55	8.80	10.20	11.60	13.00	14.40
8m.	7.65	8.45	9.25	10.05	8.45	9.65	10.85	12.05	10.05	11.65	13.25	14.85	16.45
9m.	8.60	9.50	10.40	11.30	9.50	10.85	12.20	13.55	11.30	13.15	14.90	16.70	18.50
10m.	9.50	10.56	11.50	12.50	10.50	12.00	13.50	15.00	12.50	14.50	16.50	18.50	20.50
15m.	13.95	15.45	16.95	18.45	15.45	17.70	19.95	22.20	18.45	21.75	24.75	27.75	30.75
20m.	18.40	20.40	22.40	24.40	20.40	23.40	26.40	29.40	24.40	28.40	32.40	36.40	40.40
25m.	22.85	25.35	27.85	30.35	25.35	29.10	32.85	36.60	30.35	35.35	40.35	45.35	50.35
30m.	27.30	30.30	33.30	36.30	30.30	34.80	39.30	43.80	36.30	42.30	48.30	54.30	60.30
35m.	31.75	35.25	38.75	42.25	35.25	40.50	45.75	51.00	42.25	49.25	56.25	63.25	70.25
40m.	36.20	40.20	44.20	48.20	40.20	46.20	52.20	58.20	48.20	56.20	64.20	72.20	80.20
45m.	40.60	45.10	49.60	54.10	45.10	51.85	58.60	65.35	54.10	63.10	72.10	81.10	90.10
50m.	45.00	50.00	55.00	60.00	50.00	57.50	65.00	72.50	60.00	70.00	80.00	90.00	100.00

TABLE NO. 34.—Cost of Trimming Pamphlets.

Class 1—Saddle stitch without cover. Class 2—Saddle stitch with cover. Class 3—Side stitch with or without cover.

No.	Class 1—Pages to Book.				Class 2—Pages to Book.				Class 3—Pgs. to Book			Class 4—Pgs. to Book		
Copies.	96	192	288	480	96	192	288	480	192	288	480	192	288	480
250..	1.15	1.25	1.35	1.45	1.60	1.75	1.85	1.95	2.25	2.50	2.75	4.00	4.25	4.50
500..	1.75	1.95	2.05	2.25	2.40	2.65	2.90	3.15	4.00	4.40	4.75	7.00	7.50	8.00
750..	2.40	2.75	2.90	3.05	3.20	3.55	3.95	4.35	5.75	6.35	6.90	10.00	10.75	11.50
1m.	3.00	3.40	3.80	4.20	4.00	4.50	5.00	5.50	7.50	8.25	9.00	13.00	14.00	15.00
2m.	5.45	6.25	7.05	7.85	7.20	8.20	9.20	10.20	14.45	15.95	17.45	24.90	26.90	28.90
3m.	7.90	9.10	10.30	11.50	10.40	11.90	13.40	14.90	21.40	23.65	25.90	36.80	39.80	42.80
4m.	10.35	11.95	13.55	15.15	13.60	15.60	17.60	19.60	28.35	31.35	34.35	48.70	52.70	56.70
5m.	12.80	14.80	16.80	18.80	16.80	19.25	21.75	24.25	35.30	39.05	42.80	60.60	65.60	70.60
6m.	15.25	17.65	20.05	22.45	20.00	22.90	25.90	28.90	42.25	46.75	51.25	72.50	78.50	84.50
7m.	17.70	20.50	23.30	26.10	23.15	26.55	30.05	33.55	49.20	54.45	59.70	84.40	91.40	98.40
8m.	20.15	23.35	26.50	29.75	26.30	30.20	34.20	38.20	56.15	62.15	68.15	96.30	104.30	110.30
9m.	22.60	26.20	29.80	33.40	29.40	33.85	38.35	42.85	63.10	69.85	76.60	108.15	117.15	128.15
10m.	25.00	29.00	33.00	37.00	32.50	37.50	42.50	47.50	70.00	77.50	85.00	120.00	130.00	140.00
15m.	37.50	43.50	49.50	55.50	48.75	56.25	63.75	72.25	105.00	116.25	127.50	180.00	195.00	210.00
20m.	50.00	58.00	66.00	74.00	65.00	75.00	85.00	95.00	140.00	155.00	170.00	240.00	260.00	280.00
25m.	62.50	72.50	82.50	92.50	81.25	93.75	106.25	118.75	175.00	193.75	212.50	300.00	325.00	350.00
30m.	75.00	87.00	99.00	111.00	97.50	112.50	127.50	142.50	210.00	232.50	255.00	360.00	390.00	420.00
35m.	87.50	101.50	115.50	129.50	113.75	131.25	148.75	166.25	245.00	271.25	297.50	420.00	455.00	490.00
40m.	100.00	116.00	132.00	148.00	130.00	150.00	170.00	190.00	280.00	310.00	340.00	480.00	520.00	560.00
45m.	112.50	130.50	148.50	166.50	146.25	168.75	181.25	103.75	315.00	348.75	382.50	540.00	585.00	630.00
50m.	125.00	145.00	165.00	185.00	162.50	187.50	212.50	237.50	350.00	387.50	425.00	600.00	650.00	700.00

TABLE NO. 33.—Cost of Covering Pamphlets—Side-Stitched.

Includes Folding Covers and Inserting.

Class 1—Trimmed flush covers. Class 2—Overhanging or extended covers. Class 3—Backs covered with holland—material included, for backs not over 9 inches. Class 4—Backs reinforced with muslin front and back covers.

NOTE.—This is the tenth of a series of twelve articles, with tables, on the cost of bindery work. Copyrighted, 1918, by R. T. Porte.

Trimming.

The usual final operation to a book or pamphlet is the trimming. In some magazines, where the folders slit the sheets and the covering is done by special machines, they are not trimmed, but the average pamphlet or book must be properly trimmed in order to cut the leaves at the fold and also to give the finished book a presentable appearance.

No. Pads	Sheets	4½x6	6 x9½ 5½x8½	8½x11	8½x14	11x17
5	500	.15	.20	.20	.30	.35
10	1m	.25	.35	.40	.55	.65
20	2m	.35	.45	.60	.80	.95
30	3m	.45	.55	.80	1.00	1.25
40	4m	.55	.65	1.00	1.20	1.55
50	5m	.65	.75	1.20	1.40	1.85
60	6m	.75	.85	1.40	1.60	2.15
70	7m	.85	.95	1.55	1.80	2.45
80	8m	.90	1.05	1.70	2.00	2.75
90	9m	.95	1.15	1.85	2.20	3.05
100	10m	1.00	1.25	2.00	2.40	3.35
125	12½m	1.20	1.50	2.45	2.95	4.10
150	15m	1.40	1.75	2.90	3.50	4.85
175	17½m	1.60	2.00	3.35	4.05	5.60
200	20m	1.80	2.25	3.80	4.60	6.35
250	25m	2.10	2.75	4.70	5.70	7.80
300	30m	2.40	3.25	5.60	6.80	9.25
350	35m	2.70	3.75	6.50	7.90	10.70
400	40m	3.00	4.25	7.40	9.00	12.15
450	45m	3.30	4.75	8.20	10.00	13.60
500	50m	3.60	5.25	9.00	11.00	15.00
600	60m	4.10	6.10	10.40	13.00	17.60
700	70m	4.60	6.95	11.80	15.00	20.20
800	80m	5.10	7.80	13.20	17.00	22.80
900	90m	5.60	8.65	14.60	19.00	25.40
1000	100m	6.00	9.50	16.00	21.00	28.00

TABLE No. 1.—Cost of Padding or Tableting, 100 Sheets to Pad.

Books	2½x3½	2x12	7x8½	8½x11	9½x12 8½x14
1	.30	.30	.30	.35	.40
2	.40	.45	.45	.50	.55
3	.50	.55	.60	.65	.70
4	.60	.65	.70	.80	.85
5	.70	.75	.80	.95	1.00
6	.80	.85	.90	1.10	1.15
7	.85	.95	1.00	1.20	1.30
8	.90	1.00	1.10	1.30	1.45
9	.95	1.05	1.20	1.40	1.60
10	1.00	1.10	1.30	1.50	1.70
15	1.20	1.40	1.70	1.95	2.25
20	1.40	1.70	2.10	2.40	2.80
25	1.60	2.00	2.50	2.85	3.35
30	1.80	2.30	2.90	3.30	3.90
35	2.00	2.60	3.30	3.75	4.45
40	2.20	2.90	3.70	4.20	5.00
45	2.35	3.20	4.10	4.65	5.55
50	2.50	3.50	4.50	5.10	6.10
75	3.25	5.00	6.50	7.55	9.05
100	4.00	6.50	8.50	10.00	12.00
200	7.00	10.00	13.00	15.00	17.75
300	10.00	13.50	17.50	20.00	23.50
400	13.00	17.00	22.00	25.00	29.25
500	16.00	20.50	26.50	30.00	35.00

TABLE No. 2.—Cost of Tagboard Binding, Tagboard Top and Bottom with Cloth Back, Wire-Stitched, 100 Leaves or Less to Book.

These Tables and the Two Below Give the New Costs on Padding and Check-Binding.

There are three classes of this work, and Table No. 34 covers these classes where the work is done on the ordinary paper-cutter with a split back gage, so that the work can be handled efficiently.

Class 1 includes work that is saddle-backed but without a cover, and is the cheapest kind of work. It must be handled in an efficient manner and with as little waste of time as possible to come within the costs given.

Class 2 is practically the same as Class 1, but is for pamphlets which have covers. This requires slower and more careful work. Very few books in Classes 1 or 2 are over ninety-six pages, therefore I have limited the table to that size. The costs for pamphlets of sixteen pages are minimum, and cover all costs under that size as well.

Class 3 covers books which are usually side-stitched, with or without covers. As this work lies very flat, except in rare instances, there is very little difference in the cost of trimming a pamphlet that is side-stitched, either with or without a cover.

There might be some slight reduction in these costs where book-trimming machines are used, but the costs given will cover the average costs on the regulation power paper-cutter, with a split back gage. Printers with hand-power machines will find that in the large quantities their costs will be much higher, but in quantities under 2,000 there will not be much difference.

These scales have also been carefully checked and compared with records of cost and price-lists, and are believed to represent a fair average of cost.

In our article for next month we will take up some more of the "finishing touches" that are generally given to pamphlets, operations on the cost of which printers and binders have usually been in doubt about, and on which, when preparing estimates, they have been prone to make wild guesses.

New Costs on Padding and Check-Binding.

Since the publication of the tables on padding, tag and check binding in the January issue of THE INLAND PRINTER, the costs of materials have advanced to a great extent, and from the new records available on this subject I have made the tables given herewith. Should the cost of materials advance still higher, new tables will be made and submitted to the readers of THE INLAND PRINTER so they may keep their tables as nearly up to date as possible. Should any reader of THE INLAND PRINTER have statistics showing records which are different from those given in connection with this series of articles, I would be very glad to receive the information.

Hour-Costs Versus Bindery Costs.

In the series of articles on Bindery Costs no mention of hour-costs has been made, and for a very good reason, as that question would open up a wide field of argument and accomplish nothing.

The hour-costs, in many instances, do not indicate much as to the "piece cost" or "operation" cost. In some shops that have very low hour-costs I have found that the "piece cost" was as high as in shops where the hour-costs were much higher. It was simply a case of efficiency and production.

In the series of articles referred to, no stated hour-cost has been used, but as many available statistics as possible were gathered as to the *production cost* of certain operations and these averaged.

Those operating cost systems can check their costs with those given by the tables as I have made them. This is the only way we can arrive at an average *cost of production* of certain operations.

Books	3x12	7x8½	8½x11	9½x12 8½x14	8½x17 11x14	14x17
1	.25	.25	.30	.35	.45	.50
2	.40	.40	.50	.55	.65	.75
3	.55	.55	.65	.75	.85	1.00
4	.70	.70	.80	.95	1.05	1.25
5	.85	.85	.95	1.10	1.25	1.50
6	1.00	1.00	1.10	1.25	1.45	1.70
7	1.10	1.15	1.25	1.40	1.65	1.90
8	1.20	1.30	1.40	1.55	1.80	2.10
9	1.30	1.40	1.50	1.65	1.90	2.30
10	1.40	1.50	1.60	1.75	2.00	2.50
15	1.65	1.85	2.10	2.40	2.60	3.45
20	1.90	2.20	2.60	3.00	3.20	4.30
25	2.15	2.50	3.00	3.50	3.80	5.20
30	2.40	2.80	3.40	4.00	4.40	5.10
35	2.65	3.10	3.80	4.50	5.00	7.00
40	2.90	3.40	4.20	5.00	5.60	7.90
45	3.15	3.70	4.60	5.50	6.20	8.80
50	3.40	4.00	5.00	6.00	6.80	9.70
75	4.40	5.50	7.00	8.50	9.90	13.35
100	5.40	7.00	9.00	11.00	13.00	17.00
200	10.30	12.75	15.50	19.50	22.25	28.00
300	15.20	18.50	22.00	28.00	31.50	39.00
400	20.10	24.25	28.50	36.50	40.75	50.00
500	25.00	30.00	35.00	45.00	50.00	60.00

TABLE No. 3.—Cost of Check-Binding, 100 Leaves or Less to Book, Marble-Board Top and Bottom, Cloth Back, Trimmed Flush.

Books	3x12	7x8½	8½x11	9½x12 8½x14	8½x17 11x14	14x17
1	.30	.35	.40	.45	.50	.60
2	.55	.60	.70	.85	.90	1.05
3	.80	.85	1.00	1.25	1.30	1.50
4	1.00	1.10	1.25	1.55	1.70	1.95
5	1.20	1.30	1.50	1.85	2.10	2.40
6	1.40	1.50	1.75	2.15	2.50	2.85
7	1.55	1.70	2.00	2.45	2.85	3.30
8	1.70	1.90	2.25	2.75	3.15	3.70
9	1.85	2.10	2.50	3.00	3.45	4.10
10	2.00	2.25	2.75	3.25	3.75	4.50
15	2.50	2.80	3.40	4.00	4.60	5.50
20	3.00	3.35	4.05	4.75	5.45	6.50
25	3.50	3.90	4.70	5.50	6.30	7.50
30	4.00	4.45	5.35	6.25	7.15	8.50
35	4.50	5.00	6.00	7.00	8.00	9.50
40	5.00	5.55	6.65	7.75	8.85	10.50
45	5.50	6.10	7.30	8.50	9.70	11.50
50	6.00	6.65	7.95	9.25	10.55	12.50
75	8.00	9.10	10.75	12.65	14.30	17.25
100	10.00	11.50	13.50	16.00	18.00	22.00
200	16.25	19.50	23.50	28.00	33.00	43.00
300	22.50	27.50	33.50	40.00	48.00	64.00
400	28.75	35.50	43.50	52.00	63.00	85.00
500	35.00	43.50	53.50	64.00	78.00	105.00

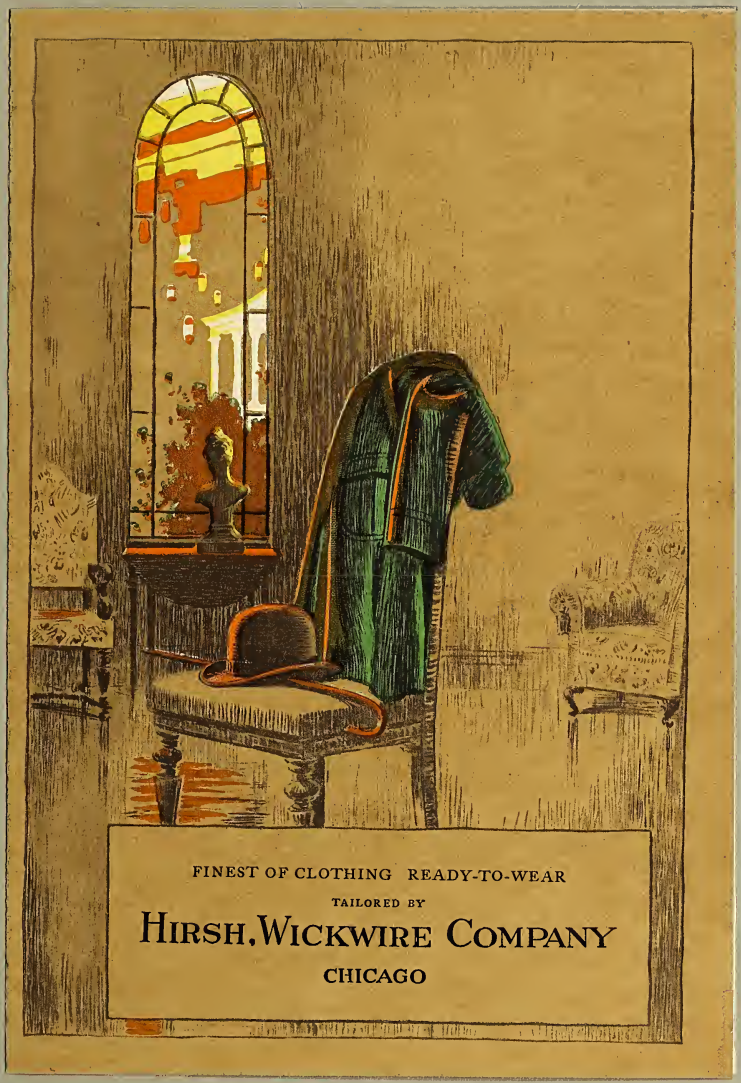
TABLE No. 4.—Cost of Extra Check-Binding, Marble or Litho Paper Sides, Cloth Back, Fly-Leaves, Trimmed Flush, Etc., 100 Leaves or Less to Book.

I believe this will answer correspondents who have been anxious to find out the hour-costs used as a basis for the tables. Readers who feel that mistakes of commission or omission have been made are invited to present their views.

HARD ON THE OBJECT.

"My teacher gave me an awful call-down because I used inter for intern. Was that such a bad mistake, pop?"

"Well, my son, I would call it a grave sort of mistake."—*Baltimore American.*



AN ATTRACTIVE AND EFFECTIVE COVER.

Simplicity of design with just sufficient color produces a striking and pleasing effect in this cover for a style-book of men's clothing. Shown here by courtesy of Hirsh, Wickwire Company, Chicago.

The Test *of* Clothes

IF YOU have been putting off your investigation of "*the finest of clothing, ready-to-wear,*" and its unqualified pre-eminence in the clothing industry—we simply say, "Step into the shop of the clothier whose name appears on the front cover and see these garments." We have no wish to hurry you; do this at your convenience—only, when you want really the finest of clothing, ready-to-wear, see these garments.

You have probably doubted—naturally enough—if tailoring on a par in every particular with the costly and exclusive work of the finest custom tailors, *could* be produced for immediate wear. We simply say again, see these garments.

Keep your respect for the skill and the art of your tailor, but get over the awe of his methods. Until recently your tailor was the only resource when you wanted high class clothes—but this isn't true any more. There is *just one* better class clothier who represents us in your city—call and see these garments.

HIRSH, WICKWIRE CO.

AN ATTRACTIVE AND EFFECTIVE COVER.

Simplicity of design with just sufficient color produces a striking and pleasing effect in this cover for a style-book of men's clothing. Shown here by courtesy of Hirsh, Wickwire Company, Chicago.

THE NECESSITY OF PROPER FACTORY COST-ACCOUNTING METHODS.*

BY JOSEPH MACK.

I HAVE been asked to say something to you today on the subject of "The Necessity of Proper Accounting Methods." If we are in the merchandising business, as we are, and in a manufacturing business also, as we are, then we shall find that cost accounting is of twofold influence. If we have any conscientious scruples regarding our prices, it is essential that we should have positive proof concerning our costs; this, I believe, is self-evident to every business man or manufacturer, and where manufacturing ceases, merchandising begins. And here also commences a great deal of the trouble of the man who has not a satisfactory cost system. He has not only the dubious pricing of his job to worry over, and the price expectations of his customer to take into consideration, but the prices of his competitor also stare him in the face and add to his worries.

The customer is not to blame if the price seems out of the way to him. So far as the customer is concerned, it is enough for him to know that he can buy the job at a cheaper price than that at which it was billed to him. In the light of not having received any information on the methods employed in arriving at the price, the customer is justified in complaining. It is, therefore, our misfortune if we cannot prove to him that our price is right. A cost system will do this for you.

I am the president of a company whose business has ranged from a few thousand dollars a year to almost a million dollars in a single year. Without a cost system we never could have become volume printers and engravers. Our cost system has been, I believe, our biggest single selling factor.

I found out a long time ago that the average customer will protest strenuously if he suspects that there is a ghost of a chance of his being short-changed in the slightest degree — but he is always willing to pay one hundred cents on the dollar for value received.

When a buyer objected to an invoice — and in the earlier stages of a business you will find complaints almost every day — I discovered that he was tickled to death to learn that he could place his work with us without having to worry about the fairness of the ultimate price. When he found that we were operating by a cost system and an established policy of profit, he almost always became a very great admirer of our company, and what was better for us, a steadfast customer.

This kind of selling kept on increasing and increasing until probably over seventy-five per cent of our business is now being done on a cost plus profit basis. This kind of an arrangement could never have been entered into unless we had an acceptable cost-accounting system, because every month the cost plus profit customers naturally have the right to inspect our manufacturing methods and costs before making settlement. I may say that they not only have this right, but, as a matter of fact, we insist on its being done. It makes much safer customers of them when you eliminate the opportunity of worrying over our prices, and makes them feel every confidence in our manufacturing and selling methods.

I said that a cost system was double edged, and when I did so I had in my mind the man who is trying to operate an engraving-plant or a printing-plant without a cost system. Such a man, of course, must have a thorough knowledge of everything in or about his plant. Besides, he ought to know the capacity of every individual workman. His cost values, of course, can never be anything but guesses, so his time values will have to be as varied as he has individuals in his employ.

We do not think anything of keeping a bookkeeper to make out the invoices and statements which we send to our customers. Why, then, should we object so strenuously to keeping some one to make out an invoice to ourselves of what our commodities cost us? That is all there is to factory cost accounting. The factory renders an invoice to the office for the cost of manufacturing. Your selling cost and profit is added, and the result would be your customer's invoice.

If I seem to be using my knowledge of manufacturing printing more than I do that of engraving, it is because I know that even though you are perhaps nearly all engravers, you are all nevertheless conversant with the printing business, and I believe the printing departments will furnish me with better illustrations for our subject than would the departments of a photoengraving establishment.

Adapt Cost System to Manufacturing Methods.

There are, no doubt, many factory cost-accounting methods being used today, but it is not my intention to hold a brief for any one of them. If a man is competent to operate his business without a cost system, he need never worry about which system he starts with, because he will not attempt to adapt his business to a cost system, but rather he will do what he should do — adapt the cost system to his manufacturing methods, if his manufacturing methods are correct and what they ought to be.

The stumbling-block of cost accounting is, of course, that part of cost accounting which is known as the "overhead."

It is a very simple matter to find a cost rate for the various departments. The items which can be charged direct to the department are, of course, always obvious — such as wages, rent, heat, light, power, insurance, depreciation, machinery repairs, expenses and supplies for the department, taxes, foremen and such. I think because it is so easy must be the reason why so many so-called practical men pooh-pooh the idea of adopting a cost system. But the problem of proper costing and the problem of proper cost accounting are, as I said before, the "overhead."

Overhead Story.

In the early stages of cost accounting, when the men who were trying to develop a cost system had already charged everything against the commodity that they could think of, or that could be applied directly against it, they found that they had many items left over, which apparently did not belong as a direct charge. As they expressed it, these items were "over their heads" — and hence the name "overhead" in factory cost accounting.

These items, as a matter of fact, have ever since been over most of our heads, and if the so-called practical men only knew the worry and anxiety and trouble that a correct distribution of this overhead expense has caused even experts in the development of an accurate cost system, I believe it would at least take most of the conceit out of them.

Overhead Expenses.

The overhead items are now frequently called administrative expenses, and are such as office salaries; office rent; office insurance; office depreciation; office expenses, like postage, phones, etc.; interest on borrowed capital, if any, and any expenses incurred for the plant as a whole, such as legal expenses, donations, memberships and dues, etc., and not chargeable direct to any department.

When it is presumably so easy for some men to run a business without a cost system, why, then, is it so difficult to distribute these overhead expenses without running the hazard of vitiating our costs? Suppose, for instance, that you know the total cost of the direct expenses chargeable to all the various departments. The overhead, or administrative

*An address delivered by Joseph Mack, President Joseph Mack Printing House, Inc., Detroit, Michigan, before the twenty-second convention of the International Association of Manufacturing Photoengravers, at Detroit, June 21, 1918, and issued in pamphlet form by The Thos. P. Henry Linotyping Company, Detroit.

expense, of course, is what you have left. So, consequently, it is an easy matter to know the total of this overhead expense.

Distribution of Overhead on Pay-Roll Basis.

Now, as I said before, the problem is the distribution of this overhead. You say, of course, right away, "Why, that's easy — distribute it, certainly, on the basis of the wage cost or pay-rolls of the various departments." Many firms have done this, and many firms are still doing it; yet it is incorrect to do so, because in departments where wages are high and your investments and other expenses light — as, for instance, in an art department on the one hand and a cylinder pressroom on the other, where the wage rate is not so high but the investment is considerable — this practice results in your costs being higher in the art department than they should be, and the worst of it is that they may be difficult to recover. For instance, the average wages paid to designers, retouchers, etc., is higher than that of the average paid to pressmen and feeders. So, if the overhead is distributed on the basis of the wage cost alone, the hourly rate in the art department becomes higher than it should be, and the hourly rate in the cylinder pressroom less than it ought to be.

Of course, many men in the audience have been saying to themselves, "Why, I've known that right along." The "productive hours," or "hours sold" by the various departments, constitute the only basis on which the administrative expense should be distributed.

Distributing Overhead on Basis of Productive Hours.

But, alas, it has also been discovered that it is unwise to use the productive hour as the basis for apportioning the overhead. The answer is apparent. This method places an unfair burden on the department that employs many employees at small wages. In the printing business, for instance, if a designer or a retoucher receives $48 per week of 48 hours, and if he was one hundred per cent productive in the week, you would sell only 48 productive hours; on the other hand, in the bindery the same expenditure of $48 would pay, very likely, six girls at the rate of $8 a week. If the time of these six girls was also one hundred per cent productive, you would have sold 288 hours for the week's work in the bindery. So you can readily see how the prices in the bindery would be unfairly affected by this method of distributing the overhead on the productive hours of a department. The department with the largest number of productive hours, like a bindery, would be carrying most of the burden, and besides this being incorrect in so far as accounting goes, you would be burdening yourself where again you might find it very difficult to get your costs back.

So, as against methods which place most of the burden either against departments which have many employees at low wages, or against those which have few employees at high wages, it is best to use a cost system which takes into consideration all other departmental expenses, such as equipment, rent, investment, depreciation, etc., as well as either wages or the productive hour, for your basis of the distribution of the overhead.

Distributing Overhead on Basis of Total Departmental Expense.

One of the correct methods by which to apportion the administrative overhead is to distribute it on the basis of the total departmental expense, which includes all other departmental expenses as well as pay-rolls. This plan equalizes the expenses of conducting a business, particularly where the inventories and wage rates vary materially in the different departments. It strikes a fairer average, for as against the department which has the heavy pay-roll and light investment (such as an art department) is the one with the heavy investment and probably medium pay-roll (such as a cylinder pressroom). Again, for illustration, a designer who receives $48 a week, even if he is one hundred per cent productive, can have only 48 hours a week. On the other hand, in the bindery the same expenditure of $48 would, as I have already said, pay for about 288 productive hours. A cylinder pressman would receive, say, about $28 a week, but he would also be handling an investment of several thousand dollars, and the machine he operates would take up far more floor space than would be used by either the designer or the bindery girls.

This item of investment, which, besides, carries with it the expense of depreciation and insurance — as well as the other expenses of repairs and supplies, light and power, and floor space, etc.— should be, and is, an important factor in equalizing the costs caused by the apportioning of overhead expense to the various departments.

Under this method of apportioning overhead on the basis of the total of the departmental expenses, each department consequently bears its proper share of the executive expense. It is, as a matter of fact, as you know, the department with the heavy investment of expensive equipment which keeps the management worrying.

We have now obtained our complete manufacturing costs, which include all direct or departmental expenses, and all indirect or administrative overhead expenses. The manufacturer is now prepared, with the peace of mind and conviction of one who knows, to render his manufacturing invoice to the sales department. If the customer remonstrates against the price charged, it is an easy matter for the manufacturer to produce from his records his production costs, and out of a dissatisfied occasional buyer you will invariably make a happy and satisfied regular customer and booster.

Distribution of Selling Expense.

So that all that is left for the management to do is to apportion the selling expenses and add whatever percentage of profit they may determine upon by their selling policy, and, as I said before, the customer's invoice will be ready.

In the distribution of the selling expenses we are, however, again met with almost the same problems that confronted us in respect to the apportioning of the administrative overhead.

For instance, to include selling expense with administrative overhead, and thus make it part of the hour-costs, is an incorrect method because the salesman also sells paper, ink and various other materials which enter into the production of a job; and, besides, to include selling expense in the administrative would prevent us from obtaining a real knowledge of what it costs to produce or manufacture.

Selling expenses, therefore, should bear relation only to sales, and ought to be distributed on the basis of the total cost of producing a job, including paper, ink, and all other materials, as well as departmental and overhead expenses.

Selling expense should be added to a job, after the job has been entirely manufactured, by adding to the total production cost a percentage to cover cost of selling.

By dividing your selling expense for a given period by the total cost of production for the same period, you will obtain the percentage which should be added to each job's manufacturing cost to cover the selling expense.

For instance, if your total manufacturing expense for a month was $5,000, and your total selling expense for the same month was $500: Selling expense, $500, divided by total manufacturing expense, $5,000, gives you one-tenth or ten per cent. So, ten per cent added to your manufacturing cost of each job will consequently apportion your selling expense.

Should you, however, prefer to add selling expense to the *hour-cost*, it should be based absolutely on the *sales value of the productive hours of a department*, which simply means that the total sales of all departments divided into the total selling expense gives the percentage for distributing selling expense

over each department's productive hours. Each department's sales are obtained by multiplying the department's productive hours by the established average hourly rate used for billing.

Unless you apportion the selling expenses in this way against the *sales* of a department, and not against the department's productive hours, you would have the same unfair and impracticable results that I have referred to when discussing the impracticability of using either the pay-roll exclusively, or the hours sold exclusively, for the distribution of "overhead."

But, granted that he retains his health and strength, and remains on the job, he may, perhaps, have an approximate *idea* of what the price should be, but it is more than likely to be based on estimates made beforehand as to how much time and material may be required for certain jobs; whereas, cost records very often *prove* that these estimates made beforehand were a long way from being correct.

Cost records are the only reliable indication of profit or loss. If your costs become so high that you can not recover



War Garden of the Employees of the American Type Founders Company, Jersey City.

The typefoundry is seen in the background. The land was fenced and plowed by the company. The garden is in its second year, and the crops have been splendid.

This is readily understood if you reflect that if a cylinder pressroom had, say, 1,000 productive hours in a month, and a bindery 2,000 productive hours in the same time, on the basis of apportioning the selling expense against the productive hours, or hours sold, the bindery would have to carry two times more than the cylinder department, which you realize is impracticable. But, if you reduce the productive hours in the respective departments to "department's sales values," which is done by multiplying the 1,000 cylinder hours by the established average hourly rate for that department, which is, say, about $3 per hour, you will find that you sold about $3,000 worth of cylinder hours; and if you do the same thing with the bindery hours — multiply them by the average bindery rate, say 70 cents an hour — you will find your bindery sales for the month to be $1,400.

Now, you observe that the tables are turned. The cylinder pressroom's sales being $3,000 against the bindery's sales of $1,400 for the month, places the larger portion of selling expense on the cylinder pressroom.

Why Use a Cost System?

But, you say, why have a cost system at all? Many men will argue that they know what their prices should be without one. This may be true where the business is a small, one-man affair. But, even granting this were so, suppose this man were to fall ill or otherwise become incapacitated, how is his business to be conducted by those who have his interests to protect, if all the records or knowledge about his business are in his head? them in open competition, a cost system would automatically disclose this to you — a fact that one without a cost system can not discover without taking an inventory and billing out all jobs on hand.

Then, objections are raised as to the cost of installing and maintaining a cost system, and many men regard the keeping of adequate cost records as unnecessary red tape. In the first place, anything which creates or maintains business is not an unnecessary expense, but rather an investment. In our own business, as I have already said, the maintaining of complete and accurate cost records resulted in many large contracts being placed with us on the basis of cost plus profit. So the comparatively small expense necessary to the maintenance of our cost system has been repaid many times by the extra business which it has brought us.

In the second place, there is no more need for unnecessary red tape in compiling cost records than there is for it in handling cash records — and the one is exactly as imperative as the other to the efficient conduct of modern business.

In this time of strain and stress in business, it is not only desirable, but even compulsory, that all element of chance or uncertainty be eliminated from the management of business so far as it is within our power to do so. Government taxation is now so largely based on profits that, for the sake of patriotism, as well as for our own protection against paying taxes on imaginary profits, we should learn as exactly as possible what it is really costing us to carry on our business, and what our profits or losses really are.

COST AND METHOD

BY BERNARD DANIELS.

Matters pertaining to cost-finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made when request is accompanied by return postage. When estimates are desired, a charge of fifty cents for jobs amounting to $50, and an additional charge of one-half of one per cent on those over that amount, which must accompany the request, will be made in order to cover necessary clerical work.

The Value of the Cost System in War Time.

Many printers who have been keeping cost systems are badly frightened by the apparently tremendous increase of cost in the various departments during the past year of war disturbance of business. Quite recently one expressed himself something like this: "What is the use of keeping a cost system that shows a cost that you can not get back from your customer?"

This is indeed a serious question, but this man had lost sight of one of the main values of the Standard cost system — the fact that it not only gives the total hour-cost of each department, but also brings out the difference in the individual charges entering into those costs. By a study of the 9H report it is easy to determine whether the increased cost is due to higher wages, increased cost of superintendence, greater overhead, higher selling expense, or decreased efficiency, or a combination of two or more of these.

When a study of your cost statement gives you the knowledge of where the increase is caused it is easy to determine where the fault lies. If it is because of inefficiency, then it is up to you to keep better watch upon the business and hold the foremen more strictly to account. If it comes from an extra cost of selling, it is time to check up the sales department and see that a little more ginger is put into it. If it is due to increased overhead expense, it is time to see whether certain moss-grown habits in the office do not need brushing up and polishing.

Of course, a certain amount of increased cost is due to the higher wages being paid all labor at this time, and as this is a necessity of the conditions that exist, and for which you are not responsible, it should be passed on to the purchaser. He expects it and is himself passing on his own extra cost.

Possibly one-third of the higher cost of manufacturing printing could be eliminated by a better regulation of the plants and a refusal to undertake any work for which they are not properly equipped. In other words, better management and better efficiency. The other two-thirds is natural to the war conditions and a legitimate cost to which should be added a share of profit and the total billed to the customer.

It is time that printers used their cost systems as a help in finding which jobs it does not pay them to handle and as a guide to efficient reorganization of their workrooms. Too long have they considered the cost system as a mere form and merely glanced at it to see whether the hour-cost is higher or lower than last month or last year, then filed it away.

Properly used the cost system is a very vital factor in business management and something that will enable the wide-awake proprietor to sift out the unprofitable part of his orders and either make them profitable or abandon them. To the man who wants to know, the Standard cost system can be made a most valuable asset in these times when past experience is largely shorn of its value as a guide in price making. If the blanks are properly filled out and the system kept rigidly up to date it will give him actual data as to the cost now — not last year or last month, but right now — and that is what he needs to keep him off the rocks. And it gives this in as great detail as he wants it, the only limit being his willingness to spend the clerical labor to keep up the records.

Those who do not use the Standard cost system in times like these are really to be pitied, as they are compelled to accept and depend upon the unchecked records of others that may or may not fit their plants and which they have no way of adapting. The published records of the Standard are checked and expressed in terms of uniform statement that may be readily compared with the individual shop conditions.

After the war the printing business will go through a transition period that will make the value of a cost system still greater, as the old averages will not fit and the new ones will change from month to month and there will be great danger of making prices for long contracts that will prove disastrous, before the unsettled conditions again reach a permanent basis.

There are still two months left of the present year in which to start a cost system and have it in working order for 1919, and we would advise every printer who has no cost system, and every printer whose cost system is not giving him results, to get busy and install the Standard system so as to be in a position to get by with some profit during the transition period.

Cutting Costs.

Never in the history of the printing business has the cutting of costs been of so much importance as at the present time, and never has it been so difficult to find ways in which to accomplish this necessary retrenchment. Material and labor cost more than ever before and there is a scarcity of both.

The Government has taught us how to save food by substituting foodstuffs that are plentiful and in less demand for those needed by our army and navy, and how to conserve in the use of those for which we have no substitute. It has changed many of our habits of eating and has accomplished a saving that was considered almost impossible.

Why not apply this method to the printing business and teach our customers to use those brands of paper and ink that are most plentiful and substitute the sizes that cut most economically from the paper in stock for the various odd sizes that we have been accustomed to suggesting to give distinctiveness to their direct advertising?

Such methods would reduce the cost of stock as far as possible, though it would still be higher than before the war; they would also reduce the waste of a material that is essential to the conduct of the war, therefore some such method is demanded by true patriotism.

There is another feature to this concentration on the brands easiest to secure and a reduction of the number of kinds carried

in stock, and that is the fact that it affords an opportunity for conservation of labor in the pressroom by doubling up on the small jobs of two or more customers, which would not be possible under ordinary conditions.

By standardizing the size and the quality of paper on the majority of jobwork it will be easy to run together different jobs that are ordered in too small quantity to warrant doubling up under ordinary circumstances. This will effect a saving in the number of presses required and consequently in the number of feeders.

If printers in any locality get together in this matter and coöperate in educating the customer as to the reason for the standardization of brands and sizes, and show him how he will share in the benefits of the decreased cost of production and better buying in quantity, there will be no difficulty in thus tiding over (in part at least) the present and increasing skyward tendency of the cost of printing.

It will also pay the paper dealer and manufacturer to join in such a campaign. It will be more productive of confidence and real profit to make and sell a few brands of paper for just what they are than to try and keep up the pretense of supplying the old brands by changing the formulæ and retaining the name. This war should teach all men the certain result of failure to give the square deal and faithfully live up to contracts.

After the War.

There is scarcely a printing-plant in the United States but is burdened with a lot of out-of-date machinery and material, and in many cases much of the machinery would better be pitched on the junk pile and melted down in order to meet the war needs for metal, or to be used for some other useful purpose.

Of course, it gives our readers quite a shock to suggest junking all the old equipment which is running more or less continuously, and renewing it with only what is necessary to take care of present business and immediate needs. It sounds almost ridiculous until you consider it in detail.

Many of those presses, cutting-machines, folders, etc., are idle and cost money for their upkeep. To destroy them as junk would put a small part of their book value into circulation, would stop the expense of caring for them, save power bills, cut down the space needed and save rent, light and heat, reduce repairs, and eliminate a part of the department expense; but the big advantage would be that the smaller number of more efficient machines that would replace them now would prove so much more profitable that the apparent loss would soon be made up — very soon if the savings mentioned were all credited where they belong.

After the war there will be a demand for printing such as the world never saw, though much of the present trashy literature and unnecessary so-called direct advertising will be eliminated.

This demand will be accompanied by the return to industrial life of a large number of printers who will have been trained in discipline and systematic performance, and who will not be satisfied with the present wasteful and unprofitable methods. The printer who rids himself of his inefficient machinery and wasteful methods now will be in the van of the new business march. Those who still nurse the old spavined machines and say "Wait until prices are reduced after the war," will be in worse condition than ever.

And do not lose sight of the fact that the end is coming suddenly and only the man who acts now to install modern efficient machines and methods will be ready when the rush comes. Then it will be too late, for the makers of machines will also be rushed and the printer who delayed will have to wait his turn and see the cream of the new work skimmed off by his competitors.

We Lost Money on That Job.

One of the paper manufacturers is running an advertisement in the trade journals with this thought as the caption, and suggests that the printer should be prepared to suggest to his customers the advisability of having an adequate and correct system of recording cost fluctuations and making selling prices.

This is "good dope" as the reporters say, but there is just one fly in the ointment, for the majority of printers do not seem to have such a system for their own use, judging by the estimates which they make and the figures their record sheets show after the jobs are finished.

There is no doubt that there is a big field for the printer who can go to his customer with a carefully planned set of cost and quotation records and estimate blanks; but it means that he must be able to show the buyer how to use them, and be so well convinced that they are right that he will be able to carry conviction to the heart and head of the prospect. That means he must *know* that the system is complete and will work; and if that is the case he would have it in use in his own plant and could go to the prospective buyer with the sample forms and a short story of the plan and convince him by saying: "It is working in my plant. Come over and see how well it does the work."

Then he would be killing two birds with one stone, for he would not only show the customer that he knew what he was talking about, but also that with such a system his prices must be right and fair. But, to do this, the system must actually be working right. There can be no excuses that "the records were the same for so many months that we do not carry out the final figures any more because we know that conditions have not changed."

It would be a good thing for both parties if printers would master the principles of the cost system and endeavor to sell the system and the printing required. It would compel them to know and to use the system themselves.

Coöperation.

That is the mystic word that spells success in every human endeavor. Without coöperation these great United States would be a scattered group of unsuccessful little communities struggling against each other for the little business that might be in the necessities of life.

The printing business a few years ago was a fair sample of what the lack of coöperation meant. Today, through the organization of local and national business bodies under the United Typothetæ, the credit rating of the trade has been raised several hundred per cent. The printers who are members of the organizations are in better financial and commercial condition than ever before despite the complaints of slow business from some sections. The United Typothetæ has spent thousands of dollars in spreading the gospel of the cost system, and more than four thousand offices have had the system installed, the majority of which are still using it. Considerable educational work among the individual printers has been done. These things could not have been done by individuals, or even by small groups.

Therefore, coöperation has been a benefit to the printers of the United States and Canada, and has helped not only those who took part in it but all engaged in the allied printing-trades. This being a fact, every printer in North America should at once begin to coöperate with those who are guiding the campaign for the betterment of the trade and join the local organization near him or start a new organization when there is none near enough to work with.

Coöperation is what has brought the world from savagery to civilization, and coöperation is still necessary to keep the progress up and make the printing business what it should be — the most pleasant of all the manufactures.

DIFFERENT IDEAS OF CORRECT ENGLISH.

BY F. HORACE TEALL.

THE writer of this article has said repeatedly in former writings that there was a cogent reason for the noting of differences of opinion therein. He has not, however, plainly stated what that reason is, having the evidently hopeless feeling that mere statement of the facts might be sufficient, not immediately to convince any one that he was in the wrong, but to show the need of more reciprocal forbearance. The cogent reason alluded to arises largely from the fact that these differences exist among men of equal scholarship, and of course among others not so well entitled to credence as authoritative. It is not easy to prove that any real scholar is erroneous in his English, and many non-scholars are obstinately determined in their adherence to erroneous expressions for some of which no authorization ever existed beyond the mere fact that they have become quite common by means of this very pertinacity.

I have here in mind the intent to show conclusively that in many instances there is much injustice done, though often unintentionally, by the demand from those in authority that their subordinates — especially proofreaders — correct the English construction and expression always in the way their principals — mainly editors — prefer, even without having a record of such preference. Editors frequently have the idea that their way of doing a certain thing is the only right way, when some other way is at least equally good, and assume that a competent subordinate must have the same idea of the matter. It frequently happens that the subordinate has previously been drilled in the other way. Of course this applies principally to work written by many different persons, as newspapers, cyclopedias, and dictionaries. The only way that will insure an adequate understanding on such work is for the editor to make a full list of the forms wanted in all cases where others are in good use, and that is not always convenient. A possibly effective alternative is the listing by the subordinate of each preference as it is learned by experience.

Some instances of personal experience will show more clearly just what is meant by the allusion to injustice.

When I was the city editor's assistant on an evening paper I sent to the compositors copy of an item which said that a person had been asphyxiated and afterward recovered. The editor afterward blustered to me very sharply that I must be more careful, as asphyxiation was death, and a dead person could not be revived. But he was wrong as to the meaning of the word, though I did not argue with him.

It seems queer that it should be so, but it is a fact that those who know least about such things are the most inveterate wranglers for what they imagine to be correctness. Newspaper editors are not the only transgressors in regard to correct English. A noted grammarian insisted that the worst transgression was found in the work of grammar-writers. The complaint is very general, and the present writer is not sure that he himself is not sometimes correctly criticizable on this score. The instances cited herein are all taken from the work of newspaper editors, however, mostly because these men as a class are more given to hasty decision than almost any others, and are most apt to imagine that others must see things linguistic just as they do. And here it is pertinent to remark that they are perfectly entitled to have their own way, but in justice to themselves and others they should have that way on record as far as possible.

The editor whom I know as the most open-minded about such matters had me in his office as proofreader of editorial matter, himself seeing all proofs after my reading. He was always courteous and mild, but more strenuous as to correctness than almost any one else. He did not always accept expressions or spellings different from his settled preference, but was liberal enough always to listen to the reasonable defense of them.

At one time this editor had something about Robert Houdin, the conjurer. Some people had made this man's name Robert-Houdin, hyphening his Christian name and his surname, and the editor happened to remember seeing it that way and not in its correct separation. He was quite annoyed at finding it without the hyphen, and brought Larousse's dictionary to me, opened to the title Robert-Houdin, and read a few lines until he came to a mention of the man treated with the name simply Houdin, when he said, "That is funny," and there ended the "kick."

At another time this editor wrote a "smashing" good editorial article, wherein he wrote, by mere accident of course, sanatarium. When I came to that proof I knew that it must be intended for sanitarium or sanatorium, but how could I tell which? My guess was according to the dictionary preference, sanatorium. But it did not suit him, for he informed me, with a rare tinge of asperity, that the right way is sanitarium. Of course he was right as to his own work, for he could justly make his own choice. The surprising fact was that he should expect me to read his mind so accurately, for in truth both forms are right.

In an editorial article written while the editor was absent occurred the phrase "an Aristotelian pou sto." The temporary editor said to me, "Here is a Greek phrase," and I, thinking he meant only what he said, answered, "Pou sto — that is correct." The next morning, however, I was confronted by a man in a rage who blurted at me that he had called my attention to a phrase which I had declared all right, but which was all wrong. It developed that some literal-minded critic objected to attributing a pou sto to Aristotle. As if there were no correctness in such figurative expression! But when his challenge was made on such a basis, why should not even a most busy man, as he most certainly was, say so? He could then have had a quick accurate answer, and could have had a change made if he chose to do so.

More literalness beyond comfortable reason is shown in the taboo of editorial as a noun. They must always speak of an editorial article, not of an editorial, because editorial is an adjective. Therein they are surely too puristic to expect acceptance of their dictation, since it has become long established usage thus to turn some adjectives into nouns. Except where the person whose decision is law thus commands, an editorial is at least as correct as an editorial article.

Here we have but a few conveniently remembered examples, but they seem to be enough, even if they are not all cases of correct or incorrect English. In each of them is found evidence of too much restriction of the forms of expression for general acceptance. Such limitations evince too much persistence in the idea that correct expression must conform unswervingly to rules of grammar as given in text-books. Such is not the fact, save in a few matters which are not open to dispute. Grammar is properly only a record of the universally accepted methods of correct expression.

THE PRESIDENT ON MOB SPIRIT.

I have called upon the nation to put its great energy into this war and it has responded — responded with a spirit and a genius for action that has thrilled the world. I now call upon it, upon its men and women everywhere, to see to it that its laws are kept inviolate, its fame untarnished. . . .

I can never accept any man as a champion of liberty either for ourselves or for the world who does not reverence and obey the laws of our own beloved land, whose laws we ourselves have made. He has adopted the standards of the enemies of his country, whom he affects to despise.—*President Wilson.*

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

An Unusual Style-Book.

Proofreaders and operators or compositors have become so much accustomed to their technical use of the word "style" that they expect only one class of directions in a style-book. That is why I call unusual the book recently received which is called the "Style-Book of the Detroit News." It is a cloth-bound book of ninety pages, some of them blank for additional notes, and contains much that is worth while for any one's perusal, but comparatively little of what should be in a printer's style-book. What I mean by this is that the book is very largely composed of directions for journalistic writers, reporters and editors, and only incidentally indicates typographic styles. Thus, much of the most useful matter for writers is only a hindrance to printers, because they can get what they need only by reading much that has no bearing on their own work. This may be indicated most clearly by a partial list of the contents, which is: "The Aim of the Detroit News; Instructions to Reporters; Instructions to Copy Readers; Preparing Copy; Leads; Heads; Diction; A. P. (Associated Press) Style; Superfluous Words; Vital Statistics; Do and Don't; Dates Often Called For; The Law of Libel; First Three Years of the War."

Some sections of the book are practical as directions to the typographic style of the paper, mainly because they are not restricted to the preparation of copy. First among these is "Capitalization," which subject spreads over four pages, with rules innumerable for individual words, with very little classification. After this is a slight consideration of punctuation, only a few curt remarks, leaving most of the subject untouched. Next, quotations are noticed very slightly. Grammar is sketchily treated, mainly with reference to the making of copy, though the proofreader may find some of the matter useful for him by way of correction. Three pages are devoted to abbreviations, so as to be useful in the composing-room and the proofroom.

I intended to refrain absolutely from criticizing anything in this book, but I shall have to say something adverse to its ruling about compound words, which is this: "Webster's New International Dictionary is the standard of the office on compounding words, on hyphenation and on spelling, except as the style of the *News* as noted in this book is different." I do not believe the maker of this rule knew what he was prescribing, so I will tell a little of the anarchy set up as a standard. The dictionary named makes angel fish two words, but devilfish one word. Dining room is two words, countingroom is one word, drawing-room has a hyphen. It gives letter writer as two words, but story-writer with a hyphen. Does the *News* deliberately choose this confusion as a standard? Such a decision may not bother reporters very much, for it may reasonably be supposed that they will still indulge their own notion as to compounds, and would even if their employers were likely to notice what was done. However this may be, the only rule that can be followed by printers is simply "Follow copy," unless they have a complete list of the chosen forms. The only way they can work with the dictionary named is by consulting it so frequently as to waste much time.

The lists of dates given in this book are helpful to proofreaders as well as to writers, as are also various other lists, as that of weights and measures, for instance. But as a whole the work would be much better entitled "The Journalistic Style-Book," or anything indicating its specialty of considering the style of writing, rather than to bear its present misleading title. Aside from the fact that many things are decided differently from my own very strong preferences, the work is, as a whole, well devised and full of useful information.

Little Blunders.

An editorial article from the *Walla Walla Bulletin* was sent to me with a request for my opinion as to the editor's correctness. While its subject is not especially a matter for proofreaders, it is one which they may find of interest, and it seems worthy of some of our attention. The paper named issues, from time to time, bits of verbal criticism under the head "Little Blunders," and one of these was devoted to what it called "an erroneous phrase employed by President Wilson." I strongly suspect that President Wilson would not admit that his phrase is erroneous, and think it quite likely that he could defend it thoroughly. He is not enough given to actual error in language to be fairly open to criticism without the most searching preparation. The critic here was in turn criticized, with real addition of one of the most bungling of blunders, as it shows in quoting from the *Portland Journal:*

"The *Bulletin's* praiseworthy efforts in behalf of good English are to be commended, but in criticizing President Wilson's usage it seems to slip. The President wrote 'Every man, woman, and child should pledge themselves.' The *Bulletin* says that is 'wrong,' which amounts to saying that a pronoun can not have a plural antecedent."

Here may be found the kind of blunder that is probably the most frequent among those who are prone to hasty expression. It consists in this instance of inferring something about a pronoun and its antecedent, when neither of them is really implied. The essential part of the editorial answer is more specific, as follows:

"The *Journal* errs in its criticism and its reasoning. We have never limited any free-born pronoun, as charged in this friendly indictment, and we interpose an alibi for the accused pronoun, which is not present in the phrase quoted. Every, being followed by a noun, is clearly an adjective here." "Whenever each and every are used, whether you call them adjectives or distributive pronouns, they call attention to individuals forming a collection, and must accordingly be followed by singular verbs and singular pronouns of reference. See Hodgson's 'Errors in the Use of English,' page 172, for many examples to this end."

Well, I saw Hodgson's book, and found something more than what was promised. It says that each and every "must

be followed by singular verbs and singular pronouns of reference," and that the rule is violated frequently (and it certainly is), and cites some errors from the work of good writers, but no example exactly like the one quoted from President Wilson. One of three passages properly said to be unquestionably wrong is this by Mrs. Gaskell: "Each of the girls went up into their separate rooms to rest and calm themselves," which should be "Each of the girls went up into her separate room to rest and calm herself." But grammar teaching and critical censure has failed so far to accomplish general correction, and probably will always fail. Very few grammarians have ever admitted any correct exceptions to the rule prescribing singular verbs and pronouns, but Mr. Hodgson lessened the dictatorial aspect of his "must" by quoting one of the foremost of the formerly prominent authorities, Professor Alexander Bain. Professor Bain's loss of standing may have resulted partly from his giving too much credence to common vagaries like this, but the grammar which ignores them does not fulfil the proper province of grammar. Mr. Hodgson says of the three passages alluded to, "In the first three of the preceding cases the plural is unquestionably wrong; but a difficulty arises when both genders are implied in each, every, etc., and according to Professor Bain the plural may then be used." He quotes from Bain's "English Grammar":

"Grammarians frequently call this construction an error, not reflecting that it is equally an error to apply 'his' to feminine subjects. The best writers furnish examples of the use of the plural as a mode of getting out of the difficulty." The best writers furnish examples of the use of the plural in all the ways which grammarians condemn, and, what is more to the point for proofreaders, the best writers are much given to insisting that what they do is right. Not many of them are unaware of the fact that they do not always strictly observe all the minute grammar rules.

Goold Brown says something about the use of the plural "you" for either one person or many which might be proved pertinent in the case of "each" and "every" with plural verb or pronoun: "This usage, however it may seem to involve a solecism, is established by that authority against which the mere grammarian has scarcely a right to remonstrate." Nevertheless, every one may well avoid this use of the plural commonly, without much trouble, and he will thus be using the English language according to the rules of grammar, and secure his writing against criticism.

GETTING NEW BUSINESS.

BY JACK EDWARDS.

When a printing-concern plainly practices the slogan, "It pays to advertise," those to whose attention this advice comes must eventually become convinced that that printing-house honestly believes what it is trying to get them to believe. A typographical firm that expends its own hard money on a project that it tries to induce others to adopt must at length prove to the ones solicited the confidence that the printery has in the exploited project. Confidence begets confidence. The unswerving defense of a principle or theory by the one advocating it is bound to impress others favorably in regard to the sincerity of the advocate-defender. Constant reiteration of an alleged truth makes for the final acceptance of it as truth. "It pays to advertise," and it pays a printing-concern to advertise and practice that "It pays to advertise."

In the Middle West is located a printing-house that believes in practicing what it preaches. Not long ago this firm sent out a folder that was well planned, well written, well printed, and consequently well received. The folder was an excellent one both from the standpoint of good advertising and of good typography. On the outside front fold, in an attractive typeface, appeared the legend, "Direct Advertising Brings Results If —" Upon removing the clip and exposing to view the next succeeding page of the folder, the addressee was confronted with this continuation of the initial argument:

If you place your specifications in the hands of printers who do things; printers who have the plant to turn out work on time; printers who are thinkers and who get prompt action; printers who maintain an organization trained in the designing, writing and preparing of direct-advertising campaigns.

No demand too severe; no problem too great.

Big editions — catalogues, booklets, broadsides, folders, publications, house-organs, magazines, trade papers. In fact, we print everything but money and stamps.

Set the day — the hour — the minute — we'll deliver. Our service is complete. All or any part of it is at your command. If you desire, we will mail your printing direct from our plant. We relieve you of all the little details and worries.

Consulting with us about your printing problems and asking for estimates places you under no obligation.

On the inside we reproduce several letters from large buyers of printed matter, also several views of our plant and specimen copies showing our varied product. The originals are in from one to several colors.

Then follows a nicely arranged group of testimonials, on the page exposed at the next turning of the folder, of satisfied customers. The page contains the print of a human hand seemingly in the act of throwing forth the testimonials — a dozen or more facsimiles of letters from business houses. When the main fold is brought to the attention of the reader, an attractive and convincing sight greets him. Over a dozen illustrations of the printing-plant are presented. There is an engraving of the outside of the firm's building, together with views of the different offices and departments, from the head executives' quarters down to the shipping-room. On the opposite side of this fold, to balance the pictures of the plant, is a tasteful group of engravings showing the likenesses of quite a number of the concern's products. Needless to say, the advertising arguments embodied in this space are "live copy." This firm issues a booklet entitled "Punctuation Marks and How to Use Them," any reasonable number of which are supplied gratis to those requesting them.

The perusal of such a folder as this, on the part of a doubter of the truth of the statement that "It pays to advertise," must bring confusion upon his foolish thought, and prepare the way for his conversion; while its inspection by a casual believer in the slogan must bring about a feeling more closely allied to downright conviction in the truth of the preachment.

Regarded as a whole, this folder more than justifies the use of the following prominent quotation contained in its copy: "We are alive to the situation — we do things — not tomorrow or next week — *today*."

"It pays to advertise," and it pays a printing-concern to advertise and practice that "It pays to advertise."

A NOVEL STUNT.

In these says of fierce competition in the printing as well as other trades it is a case of the survival of the fittest in most instances. The printer who can take the short cut and deliver the goods is always able to secure the business at a figure which is below that of his competitor and at the same time net himself a good substantial profit.

A novel stunt was pulled off recently by a lithograph house in the West. A railroad company was in the market for a large order of checks which were to be printed on safety paper. The superintendent knew the competition he was up against and determined to beat his competitors if possible. He took a good grade of heavy bond and lithographed both sides with a tint conforming to the color of the safety paper. This done, he submitted samples to the purchasing agent. The price was much less than that of his competitors, and he secured the order without any difficulty. The job checks when they came through showed a handsome margin and demonstrated of what value brains are when they are mixed intelligently with ink.

JOB COMPOSITION

BY J. L. FRAZIER.

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Selecting the Lines for Emphasis.

The question of display is one of the first to be considered in setting an advertisement, and it is perhaps the most important of all the problems confronting a compositor.

The good appearance of an advertisement has considerable value in making the act of reading pleasurable — thereby holding the reader's attention — and in making clear comprehension possible. These factors assure the retention of the important points of the advertisement in the mind of the reader as far as anything in its physical make-up can.

But attention must be secured before it can be held, and it is largely for the purpose of securing attention that display

Forced to Cash Basis!

Every house that we buy goods from has gone to a cash basis,

FIG. 1.

In the heading reproduced above, the advertiser is virtually advertising to himself. People are not interested in the relations between their retailer and his wholesalers but are interested in what the retailer can offer them in the way of better quality or lower prices. Such a heading appeals to none of the instincts which govern buying action, and must, of course, prove ineffectual.

lines are employed. That being the case the selection of words for emphasis is obviously important, and the words to be displayed should therefore be those which will most surely interest the reader. To select these words on which the success of the advertisement from the advertiser's standpoint depends, the compositor must often sacrifice something from his own point of view, the tendency of which, if he is not careful, will lead him to give too much attention to the physical aspects of the composition. He should for the time being forget that he is a compositor and put himself in the place of the average reader. He should display those words and lines which from that point of view will appeal most effectively to that average reader. In Figs. 1 and 2 we are reproducing the headings of two advertisements which appeared in the same issue of one newspaper. In Fig. 1 the advertiser has not placed himself in the place of the readers, but is virtually addressing his advertising to himself by talking of his own business relations. In Fig. 2 the advertiser tells readers that *they* can save money by paying cash for their merchandise, and thereby appeals to one of the instincts most potent in the development of sales. The compositor should consider the

advertisement as a salesman and not as a typographic production to be judged solely from its artistic appearance.

There are several instincts of human nature to which advertising may be made to appeal, namely: (1) Property, (2) power, (3) self-preservation, (4) affections, (5) sentiment, (6) taste and (7) reputation. In analyzing his copy the compositor may easily determine to which of these instincts the advertisement makes its strongest appeal, and if words are incorporated in the copy which make such an appeal possible, those words should be emphasized.

If the appeal of the advertiser is to the property instinct (perhaps the most powerful appeal of all) by the quotation of low prices, then words to the effect that the goods are being

Pay Cash for Your Groceries

and **SAVE MONEY**

FIG. 2.

The advertiser responsible for the heading shown above had a better idea of the essentials of good advertising, as he has made a distinct appeal to the property instinct. This turns the regulations of the wholesale dealers in regard to cash payment to the advantage of the consumer, and helps to remove the sting that might be occasioned by the retailer's going on a cash basis.

sold at great reductions should form the basis of the most prominent display. The names of the articles and the prices, when combined, form in themselves this appeal, provided the articles are in demand and the prices low. Such phrases as "50% Reductions in Summer Waists" are often employed, in which case, because of their more general appeal, those words may be most prominent and the specific items, with their prices, secondary. This appeal to economy (property) is one of the most forceful, and doubtless the most general, of all the appeals it is possible to make, as there are very few of us who will not jump at a chance to save that for which we unfortunately strive most — money.

On the other hand, price may not be the logical and most powerful appeal; the advertiser may be announcing the stocking of articles which are distinctly new in style — that is, up to date — and which, because just received, are not shop worn. In that event he is appealing to the instincts of pride (affections) and taste, and the compositor should emphasize words to that effect prominently.

It would prove a needless waste of space to go on detailing examples covering the various instincts through which articles

may be made to appeal to potential buyers. Those given here should start the compositor thinking on his own account, and, that done, common sense will do the rest.

Inasmuch as the larger portion of all advertisements must generally be set in small type such as the reader is likely to overlook, display lines should be prominent, and to excite interest after they have attracted attention the words of those

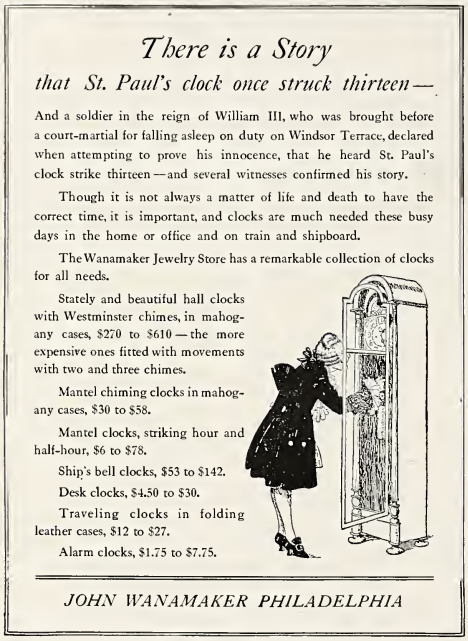


Fig. 3.
An advertisement in which the heading does not appeal to any of the instincts but which has unusual and real value in arousing curiosity. Unlike most instances of like character, it has a bearing on the subject of the advertisement—clocks.

lines should be interesting in their appeal to one or another of the instincts specified above.

As too many display lines nullify the effect of each other in their diversity of attraction and appeal, thereby distracting the reader, few display lines are desirable, which makes the selection of the words to be displayed all the more important.

In the foregoing we have had in mind the "selling advertisement," in which some specific thing is offered at a special price, or in which the effort to sell has been made through appeal to one of the instincts governing action. There is another kind of advertisement, which, in small-town newspapers, is in the great majority — the "good-will" advertisement. Whether or not this type of advertisement is rightly named (it does not concern itself with developing a good opinion of the advertiser in the minds of readers) it is nevertheless a name applied to that style of advertisement employed for the specific purpose of keeping the name of the advertiser, and the nature of his business, in the minds of potential buyers of what he has for sale.

In its simplest form, such advertising may be illustrated thus: "John Doe; Coal; Kent, Oregon." There might be incorporated other matter of a supplementary nature, such as a list of the grades of the coal handled, the street address, telephone number, etc., and it would remain an essentially "good-will" advertisement, as no appeal for sales is made to one of the instincts which govern buying. To guide the display of such advertisements there is no better rule to follow than De Vinne's plan of emphasizing in order as regards size the answers to the following questions: "Who? What? Where? When?" Though this rule is capable of wide interpretation, and even misinterpretation, its application with common sense and discrimination will save many a mistake. As an example of a wrong interpretation the advertisement quoted above may be used. In it the "who" might suggest that the name of the dealer be made most prominent, but, as the name of the dealer in this case also logically supplies the "where" element, the article offered, coal (what), is deserving of greatest prominence. The physician's card would be displayed with the "who" applying to the name, as he is offering his services; and, in like manner, the name of a prominent man, a lecturer, should be most prominent in the advertisement of his entertainment, as his name forms a basis of appeal in itself.

An advertisement is often written to appeal for a hearing with a sentence or phrase concerning something altogether unrelated to the article advertised. If such words have real



Fig. 4.
Here the article advertised is given dominant display so that it is certain to catch the attention of those interested. As a general rule no better plan for display is possible.

value in attracting attention and in exciting interest, as they might because of general interest, they may be displayed more prominently than the words representing the article for sale. An interesting story is suggested by the heading of the Wanamaker advertisement (Fig. 3), which will excite interest in ninety-nine out of every hundred people, and the fact that it concerns a clock makes it all the more valuable since the advertisement is on clocks. As a general rule, however, the feature line should have a direct relationship to the article advertised. In Fig. 4 the article offered for sale is given dominant display. This is always a good plan, for it is certain to get the attention of those interested in the article, which

means, of course, a potential buyer. This plan might be termed a "safety first" measure for compositors.

Misleading advertising is worse than no advertising, or poor advertising, as it may develop anger, suspicion or a lack of confidence in the mind of the reader. The compositor should, therefore, watch his step and avoid display which will attract through subterfuge or deceit. It is doubtful, we repeat, whether anything can make a stronger appeal than interesting facts concerning the goods or a listing of the items for sale.

Unnecessary or indefinite headings are waste, as often they will get the attention of those who are not interested and as frequently fail to catch the eye of good prospects. To display prominently such words as "We have," as illustrated in Fig. 5, is poor advertising display. A suggestion for better handling of this copy is offered in Fig. 6.



Fig. 5.

Indefinite display, the emphasizing of words which are meaningless in themselves, such as is illustrated above, should not be practiced. In this instance the words "We have" might be considered to be combined with "Niggerhead Coal," but what of the other important items sold by this company? Such headings, moreover, have no value in arousing curiosity as they do not suggest anything of interest.



Fig. 6.

A listing of the items to be had from the advertiser when he is making no especial appeal for business is always good, as the mere display of the words will catch the attention of people interested in these items because of their desire for them. Such copy does not, of course, afford opportunity for pretty typographic effects unless the compositor neglects the display of items which should be emphasized.

Thus far we have considered general advertisements, covering single items in comparatively few words. Such advertisements may occupy large or small space. There remain to be considered those advertisements where many different items are offered, such as the usual department store advertisement. In advertisements of this character the general headings should be emphasized in accordance with the general ideas outlined above; for example, "Annual Spring Clearance Sale (what); Johnston's Dry Goods Store (where); July 10 to 17 Inclusive (when)." If copy to the effect that "50% Reductions in All Lines" are offered is furnished, those words may well be displayed prominently, perhaps second in size to the main head-line and assuredly more prominent than either the "where" or "when" features. It might even be desirable to make such words more prominent than the "what" element. This breaking of the rule is permissible as those lines would prove a strong appeal to the property, or economy, instinct.

The ideas herewith given are not furnished for slavish adoption but to form the basis of the compositor's individual thought and to teach him to think for himself along correct lines. A compositor instructed to "follow copy" would not follow it out of the second-story window of the composing-room if a sudden gust of wind should take it from his frame. He would consult his good judgment, weigh the possible results, and send a boy down-stairs after it. It is the same with display—rules requiring no individual thought or discrimination can not be formulated.

The subordinate sections of the large department store advertisement should be in effect miniature advertisements in themselves, the heading in each instance serving as a guide to the articles listed and described therein, with whatever appeal there may be emphasized therewith.

Such display is mainly for the purpose of classification for guidance, and yet it can be made a powerful selling force if the headings are interesting in their appeal. This display, however, should be subordinate to the major display of the advertisement in its entirety, as common sense will decide.

If the prices quoted in these classified sections are low it is well to emphasize them at the end of the description, and this is often accomplished by the use of two-line prices—figures that are of the same height as two of the lines of type used for the description. To avoid confusion, and to direct attention, the price is generally connected with the last line alongside by leaders. Quite frequently, too, advertisers emphasize prices, even though they are not reduced, to make the readers think they are low. Could there be a greater recommendation of the value of price display and advertising in general than that?

It is needless to write more on this subject. What to display is obvious when one will stop to think. If the compositor will consider what is to be sold, and to what instinct the article appeals most strongly, he will have little difficulty in determining what to display.

LUCK AND WORK.

We come to believe in luck less and less as we read more, think more, listen more; as we talk with people with more brains than we possess.

What is luck? The hardships and privations which you have not hesitated to endure; the long nights that you have devoted to study when the other fellows were playing pool; the pastimes you give up to keep an engagement with a doubtful prospect; the trains you never failed to catch. Luck means the daily reports you were never too tired to make out and send to the home office about the day's work. It means the hard, daily thought you gave to your work. It means giving your mind, your body, your very soul to your work.—*E. St. Elmo Lewis.*



Striking wall-hanger produced and sent out by a progressive Kansas printing-plant, the Mail Printing House, of Topeka.

SPECIMENS

BY J. L. FRAZIER.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in package of specimens, unless letter postage is placed on the entire package. Specimens should be mailed flat, not rolled.

HENRY M. MARTIN, Davidson, Oklahoma.— The letter-head for the Palace Drug Store is neat; the simplicity of its arrangement and the style of type used are responsible for an appearance of modest dignity which is commendable.

SIMON TRUST, Pittsburgh, Pennsylvania.— The several blotters and envelope stuffers, the latter printed on card stock, are especially pleasing in typography. The arrangement and display are such that, with the readable and beautiful Caslon type in use, comprehension is easy.

MARKEN & BIELFELD, Frederick, Maryland.— The several stationery forms for Haller & Co. are exceptionally neat and show the new Goudy series of type to excellent advantage. The colors used in printing, a full tone and two tints of green on buff-colored stock, add considerably to the general effectiveness of the several designs in the set.

CLINT W. LEE, Seattle, Washington.— The blind-stamped, or blind-embossed, panels on the cards you sent us are neat and add considerable to the pleasing appearance. The plan of using blind stamped or embossed panels with one-color printing of the type will generally result in a more pleasing effect than two-color printing. Such effects are always chaste and suggestive of quality.

W. W. DRUMMOND, Fort Collins, Colorado.— The blotter for the Robinson Printing Company, while a little too decorative, is not so much so as to appear bizarre. The only serious fault, in our opinion, is that the shade of red is a little too dark and deep, and while, with green, red should not be of an orange hue, it would have been better if the red had been made just a trifle brighter.

HAYWOOD H HUNT, many specimens of whose work with The ten Bosch Company, San Francisco, California, have been reproduced in this department, has sent us the last collection he expects to send us for some time, he having joined the colors for a trip to Berlin. The quality is consistent with that of specimens previously sent. We hope Mr. Hunt will send us a collection of specimens of a different sort from Germany.

ORA BLISS, Payette, Idaho.— We commend the neatness of the card for R. E. Haynes. If it were intended for his professional business-card as an attorney, we would consider it satisfactory in every respect. Since it is a candidate card, used by Mr. Haynes in his campaign for the nomination as prosecuting attorney, we consider the type sizes are too small, although, understand us, we do not consider this an especially serious or an inexcusable fault.



Title-page of eight-page cooperative advertising folder produced by The Davis Press, Worcester, Massachusetts. The remaining seven pages were occupied by the display advertising of seven Worcester manufacturers, who, by pooling their interests, so to speak, were enabled to cut the cost of their advertising considerably, particularly as regards distribution. The idea is a good one, and could be worked up into a profitable line of business by printers in many other localities where a sufficient number of manufacturers are located.

HARRY W. LEGGETT, Ottawa, Ontario.— The book, "Description of and Guide to Jasper Park," is an especially handsome one. The cover is exceptionally good, thanks to your clever and simple hand-lettered design, stamped in gold on the green cloth. The printers, The Reid Press, Limited, Hamilton, Ontario, handled their part of the work in an eminently satisfactory manner, and the work as a whole reflects credit on all those having a hand in its production.

HOWARD VAN SCIVER, St. Augustine, Florida.— Specimens of your work done in the composing-room of The Record Company are of exceptional quality and bear the stamp of your individuality. We consider that you made too generous use of italic swash capitals in the letter-head design for Walter B. Neal. Used with restraint, the swash characters add quaintness and character to a design, especially when used to begin words otherwise set in lower-case characters, but when entire lines are set in italic swash capitals the effect is quite too fanciful, we believe you will agree.

DOAK PRINTING COMPANY, Manchester, Tennessee.— While we consider the samples of job-printing you have sent us satisfactory in a general way, and for all practical purposes, there are in evidence serious violations of harmony in the combinations of type-faces used. General information on the requirements for type harmony are given in the review of H. W. McNiven's work which appears elsewhere in this department, and, as the points covered there apply to your work, there is no need for repetition here. Your paper is reviewed in the "Newspaper Work" department of this issue.

J. H. VAN DERWEEL, Cleveland, Ohio.— The blotters are all exceptionally pleasing and neat. In the selection of type and colors you have exercised commendable judgment, as the typography is both legible and pleasing, while the colors are attractive and harmonious. Cutting out the tint-blocks for the daisy picture



Four pages of an announcement of change in firm-name, illustrating how a desire for the unusual leads one to lose sight of other considerations of importance. In this instance legibility and dignity, important considerations in an announcement, have been sacrificed for the adaptation of a style of composition followed in a comic column which appears in one of our metropolitan papers. For further particulars read review of Hubbard Brothers which appears on this page.

was quite skilfully done, and the drawing itself is good. We believe the result would have pleased you better had the illustration of the daisy been run at the top of the blotter instead of at the bottom. In any event, balance would have been better in that position than where now placed.

W. E. Errett, Englehart, Ontario.— Of the two printings of your letter-head for The Courier Printing Company, we prefer the one in which the initial letters of the main display line are printed in orange to the one in which the small line, "Printers and Publishers," is printed in that color. That line is quite small, and set in light-face type, so that when printed in the orange, which is weak in tone, the line is weakened instead of emphasized, and the tone of the design as a whole is broken up. Spacing is too wide between the words "Englehart" and "Ontario," and the effect is bad not only for that reason but also because the line is made too long, the effect of which is to make the pyramidal shape of the group as a whole irregular.

Hubbard Brothers, Atlanta, Georgia.— We feel that your announcement of the change in firm-name should have been dignified and arranged in such manner that the facts of the case might easily be ascertained through easy comprehension of legible typography. The style of composition you employed is similar to that of a certain comic column which we have seen in some newspaper, the first two or three words of each line being set in capitals regardless of their importance. This style is further characterized by short lines of irregular length, broken generally according to sense. The fact that a period is placed at the end of each line, regardless of whether or not a sentence ends there, makes clear reading difficult if not out of the question, even though, as stated, the lines are broken according to sense. The star dashes used between the lines also add to the complexity. The fact that the copy has been treated in a frivolous manner is also a fault in our opinion, and, while it was no doubt done to get away from the ordinary and conventional, the ordinary and conventional would have been better. From the standpoint of printing, the workmanship is meritorious.

Otto H. Wisotske, Cleveland, Ohio.— Your work continues to impress us with its clean-cut,



Another use for the service flag in printing. First page of four-page invitation to a reception tendered one of the boys in the service of Uncle Sam by his friend, Otto H. Wisotske, Cleveland, Ohio, the designer of the folder.

businesslike character. It requires no expert to see the improvement in setting you made over the dance poster printed by another printer. We do not doubt that the original struck you as funny; to us, in the light of present-day equipment and example, such printing appears more like a tragedy. The invitation to the reception tendered a friend home on furlough from an army camp represents a good idea in the use of a service flag. The first page is reproduced in the hope that it will suggest similar use to other printers under like circumstances. The cover of the program for the "Hundred Point Club" is neat and pleasing, but the selection of paper for the inside pages was poor, considering that half-tones were to be employed, as the printing of the illustrations demonstrates.

Arthur F. Droste, Waverly, Iowa.— "The Periscope," year-book of the local high school, is much superior in quality to the general run of such work. Most of the half-tones are cleanly printed, and sharp, though a little gray, which suggests that a little more ink or a better grade of ink could have been used to advantage. The advertisements, while not exceptionally good, are satisfactory. We regret that in them you used Webb, an outline type, to a large extent for display, for that style does not harmonize at all with the rather large sizes of solid display letters used in combination. It may be that this type was not used from choice but from necessity, as no doubt you do not have a large equipment of the more pleasing styles of type.

Brownstein-Louis Company, Los Angeles, California.— Your new 1918 catalogue is exceptionally well designed and printed. Our readers will be interested in the fact that this company is engaged in the manufacture of men's furnishing goods, such as overalls, khaki clothing, shirts, etc., and that the many illustrations appearing in the large book were printed from half-tones of actual unretouched photographs showing the various garments on men posed in characteristic attitudes, in

many instances graphically illustrating the occupations for which the articles are suited, such as railroad engineering, mining, farming, etc. Photographic illustration has a distinct value in the fact that it shows the goods exactly as the eye sees them, coloring excepted, without admirer of the typography of W. F. Melton, of Dallas, Texas. Mr. Melton's printing was admired especially for the reason that with type and typefounder's decorators only, effects were secured which approximated in general appearance the work of the commercial artist. As a compositor Mr. Melton was no stickler for conventionality, and, as a consequence, his work commanded attention because of its unusual appearance. Mr. Melton does little, if any, work at the case nowadays, but, nevertheless, there is that same character in his product now which commended it to our admiration in former days, as a large package of specimens recently received demonstrates. Needless to say it is good work, but, in some instances, we think our old tutor employs larger sizes of type than he should.

The Artisan is the monthly organ of trade education in Connecticut and it contains news concerning all the industrial schools conducted by that State, although it is produced by the printing classes of the school at Bridgeport. The July issue has recently reached the editor of this

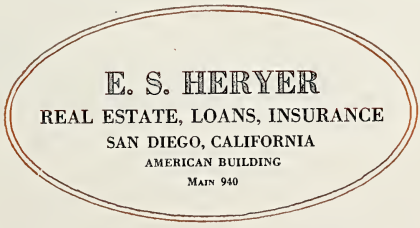


Group of specimens representative of the smashing, unconventional style which has characterized the work of W. F. Melton, Dallas, Texas, for many years. The originals were in a variety of pleasing and harmonious colors.

any possibility of deceit being worked in with an air-brush in the hands of an artist.

Watson-Jones, Incorporated, San Diego, California.— The large number of specimens which invariably make up the collections you send us demonstrate that good printing is the rule with you. The tendency to spread oneself on an occasional job and allow the rest to go with a slap and a bang is all too frequent, and it is gratifying to know that you are willing to have so many of your specimens passed upon. The work from every standpoint is assuredly of high order, and the pleasing and effective typography is backed up in every instance by excellent presswork. We note that capitals are employed in mass in several instances. The comparative illegibility of capitals makes it advisable to confine their use to few lines of few words, where used they are effective because of the contrast and emphasis they afford with lower-case characters, which should generally be used. An interesting business-card is reproduced.

A number of years ago, when this writer was studying the specimens of printing reproduced in these columns and in similar departments of other trade journals for suggestions, he was an



An idea in business-card printing which adds distinction. By Watson-Jones, Incorporated, San Diego, California.

department, and it is especially good from the typographic standpoint both as regards text and advertising pages. Presswork would be improved by a slightly firmer impression. We note evidences of offset on several pages. The patriotic cover-design, made up entirely from typefounder's materials, is good, although an improvement would result if the two lines in roman capitals, which appear immediately below the name of the paper, were set one size smaller, the lines thereby being made shorter than the main line above and the shape of the group more pleasing.

The Sutton Press, Pittsburgh, Pennsylvania.— The folder announcing your change of firm-name is faulty in the manner in which it must be opened. Folders, broadsides, and the like, should be so printed that when unfolded by recipients each succeeding page presents itself without the whole having to be twisted in the hands while being opened. Hold this folder in the hands with the front bearing the word "Announcement" in its regular upright position before you. Open the first fold and your eyes meet blank space. Is one likely to go farther after encountering this? Open the next fold and a printed page appears, but it is upside down; it must be

PACKARD MOTOR CAR COMPANY
of NEW YORK

New York
BROADWAY AT 61ST STREET

THE CAFE DES ARTISTES · ONE WEST SIXTY-SEVENTH STREET · NEW YORK

VIRGINIA CARRABLE & DOROTHY FOX

TICKET ONE DOLLAR

SATURDAY EVENING · APRIL TWENTY-SEVENTH · EIGHT-THIRTY · NINETEEN-EIGHTEEN

We shall move on or before July 1, 1918, to new and larger quarters in the United Publishers Corporation Building, 231-249 West Thirty-ninth Street, between Seventh and Eighth Avenues, New York. Increased mechanical facilities at the new address will make it possible for us to meet any demands that may be made upon us in the future. Catalogs, booklets, advertisement composition, advertising literature of the better class—these are our specialties and we shall continue to produce them in correct style and form. We have at our command the services of the best writers, artists and workmen and the quality of our work will be, as heretofore, of the highest. Oswald Press, 231 West Thirty-ninth Street, New York City

OSWALD PRESS

DESIGNERS AND PRODUCERS OF DISTINCTIVE PRINTING
TWO THIRTY ONE WEST THIRTY NINTH STREET
BRYANT FIVE EIGHT TWO THREE
NEW YORK CITY

EDWARD A MILLER



JOSEPH L. HERSCHMANN
PERIOD FURNITURE

625 SIXTH AVENUE
Between 36th & 37th Streets
NEW YORK

Spring Exhibition of PACKARD *Twin-Sixes*
MARCH 30 TO APRIL 6

WE HAVE AN INTERESTING DISPLAY OF BOTH STOCK AND CUSTOM BODY PACKARD TWIN-SIXES THAT ARE NOT TO BE SEEN AT THE AUTUMOBILE SHOW.

SO COMPLETE IS THIS LINE THAT WE BELIEVE IT TO BE TO YOUR INTEREST TO VISIT OUR HARTFORD HEADQUARTERS AND INSPECT THESE UNUSUAL SPECIMENS OF MOTOR CARRIAGE DESIGN AND ENGINEERING ACHIEVEMENT.

PACKARD MOTOR CAR COMPANY *of* NEW YORK · WASHINGTON STREET *at* PARK

Group of excellent specimens of typography, designed by Edwin A. Miller and produced by the Oswald Press, New York city. The very pleasing typography was enhanced in the originals by the use of beautiful paper, the composite effect being that of dignity, beauty and quality.

twisted — the left hand grasping the point previously held by the right and vice versa — before the type-matter is upright before your eyes. In an important broadside such an error would handicap the advertising effectiveness materially because of the difficulty experienced in reaching the reading-matter tucked away on the inside.

EDWIN A. MILLER, New York city.— All the specimens of your work with the Oswald Press bear the impress of a master craftsman and are worthy of being followed as examples by other typographers. Several of the forms are reproduced on the preceding page.

J. MANSFIELD, Mount Vernon, New York.— The several specimens done by the boys of the vocational school who are under your direction are neat and well printed. On the slip, "A New Arithmetic," we would prefer to have the two lines of the heading centered, with no rules beneath them. The use of periods to fill the second line to the width of the matter below is not pleasing, and they do not fulfil the purpose for which they were intended. This is true because they are so small in proportion to the size of the letters of the line and do not cover a corresponding amount of space on the paper. In order to further carry out the symmetrical form of the design as a whole, the last line of the text and the name of the writer which appears below should likewise have been centered. Of course there is no serious fault in placing the italic credit line at the right side, as it is, but the appearance is better when centered under the matter. The red used for the initial letter is a little too deep and does not brighten the page as it should. Your own letter-head is quite pleasing.

DAVID J. FINLEY, New York city.— All the specimens in your last consignment are satisfactory, especially considering the character of the various forms and the purposes for which they were intended. The main trouble with the advertisement for the Automobile Sundries Company, on which you asked specific criticism, is in its complexity. The type-matter is broken up into far too many groups, or parts, and words are displayed which in themselves — and as displayed — have no display value. In fact the words "announce" and "ready for distribution" are meaningless unless tied up with the name of the object that is ready for distribution. The fact that the company's new catalogues in English and Spanish are out could profitably be emphasized in lines outside the text-matter, where they are now slightly displayed in bold-face type run in with the light-face text. The matter is so written that it would be difficult to display it in a thoroughly satisfactory manner, but by revamping the copy much better display, from all standpoints, would be possible. However, taking the copy as it is, an improvement would be secured by following the suggestions made above.

WE ARE indebted to the Gotham Studios, Incorporated, 1133 Broadway, New York city, for specimens of the various correspondence and office forms utilized by that organization in the conduct of its business. These forms are all decidedly unusual, being hand-lettered in a robust, characterful style of letter, expressing admirably the line of business, advertising art. The stationery forms, letter-head, envelope, bill-head, etc., are printed in a lemon yellow, deepened somewhat, and, while many would not admire such a color on stationery forms, it is valuable from the standpoint of attention value, as few have seen such a color so used. The package-label is printed in a rather deep brown, a color that is much more pleasing, but of course it lacks what the other forms possess in the respect of unusual color. However, this label, thanks to the cleverness of the organization, is remarkably distinctive in design, and of course will attract attention for that reason. Several of the forms are reproduced elsewhere in this issue, so that our readers may get whatever value in a suggestive way that there is in them.



Three pages from a four-page folder used by Martin Ullman, New York city, as his business-card. On the first page, the regular business-card text appeared as reproduced at the top of the group. On the inside pages the two car-cards, reproduced above, appeared, while on the fourth page some effectively written arguments as to the merit of Gotham Studios advertising art was indulged in.

J. L. KEDDIE, Bear Lake, Michigan.— The general design of the letter-head for "The Keddi-print Papers" is satisfactory, as the arrangement of the several parts is orderly and systematic. In our opinion the effect as a whole is too congested, to relieve which, and to retain the same general style, would require that the matter at the sides of the main display group be set in smaller type, and the matter running across the top spaced farther away from the matter below. However, the copy making up the groups at the two sides of the large central group is important and should be prominent. Even so, if this matter had been set smaller the increased amount of white space which would then be apparent around the lines would furnish contrast so that the smaller lines would doubtless have greater prominence than the lines now have, crowded as they are. We do not admire the bold linotype face employed in this heading, on account of the extreme variation between the light and heavy elements of the letters. It might be advisable to try another style when the present supply of letter-heads is exhausted, with a view to overcoming some of the objections noted in this paragraph.

THE HOUSING BOOK of the Associated Metal Lath Manufacturers, Cleveland, Ohio, "As a Man Liveth," recently received from the publicity bureau of that organization, is one of the handsomest books of like character that we have seen in some months. The size is roughly 8½ by 11 inches and it is bound in boards, covered with brown Strathmore De Luxe on the sides, with a smooth black paper over the hinge, and which extends an inch and one-half over the sides. At the point of vertical balance on the first cover-page, and in the horizontal center of the section covered with brown paper, an illustration of a cottage appears. This is printed in black from a line engraving and from a tint-block in light brown on smooth buff stock, the print being pasted in a blind-stamped panel on the cover. The illustration itself appears in a hot-stamped panel on the tipped-on sheet. The inside pages are printed on dull-coated India stock, the type-matter and the illustrations being in black. Tint-blocks printed in buff serve as backgrounds for all illustrations, and the buff brightens up the pages considerably. Typography and presswork are of a high order throughout. The book bears the imprint of the well-known firm of The Corday & Gross Company, Cleveland, which in itself is sufficient recommendation of its quality.

GOLDEN-REED PRINTING COMPANY, Pittsburgh, Pennsylvania.— The specimens you have sent us are all simply and neatly arranged. Display is also good, proper emphasis being given all the features in the various specimens. The use of Copperplate Gothic, a rather extended block letter, with any text letter, most of which are of narrow shape, is displeasing. The wide difference between the shape and character of these two





End-leaf and cover of handsome book produced by The Byrd Printing Company, Atlanta, Georgia, for the West Point Manufacturing Company, a large cotton organization of the South. Particulars concerning the book may be had upon reference to the review which appears on this page.

styles of type make it almost out of the question to use them together with pleasing results. We say almost, because when the text characters are used for large display lines and the other style for the very small lines of unimportant matter the result is satisfactory, because, then, the difference between the two styles is not pronounced as it is when they are employed in approximately uniform sizes. If the small matter which appears near the center of the title-page of the folder for the United Metals & Power Corporation, which is printed on colored enameled stock, were set in narrower measure, so that its depth would be greater than its width, the effect would be more pleasing, for then it would conform to the narrow shape of the page and the white space would be more uniformly distributed. We note with pleasure that you employ Caslon to a large extent, and this is commendable, for there is no better face for all-round printing.

The Byrd Printing Company, Atlanta, Georgia.— The production of the handsome book, "A Tale of Five Cities," is an achievement to which you are privileged to point with pride. Every detail has been worked out with skill and intelligent taste. Being a pictorial representation of the works of the West Point Manufacturing Company, West Point, Georgia, operator of large cotton-mills, dye-works, etc., in several cities, the pages of the book are largely given over to pictures. Aside from the factory illustrations, there are those showing the various schools where the children of the workers are educated, scenes about the school playgrounds, the homes of workers, etc. These pictures are printed in one color, brown. In addition, there are a number of descriptive pages where data concerning the organization are printed from type, which appears inside appropriate illustrative panels. These descriptive pages are printed in three colors, the type-matter being in black whereas the illustrative panel backgrounds are printed in two grays. These are printed from half-tones of wash-drawings and in every instance give a picture representation of the subject. The pages of the book are 9 by 11 inches, and the fact that there are sixty-four pages in the book, and that on eighty per cent of the pages full-page half-tones appear — some in one color, others in two colors and still others in three colors — will give our readers an idea of the immensity of the work. On a four-page spread, in the center, two large half-tones are printed alongside, one being 17½ by 9 inches while the other is 15 by 9 inches. These provide a group showing of the several large buildings, the mills proper. Heavy white enameled paper was used for the text pages. The end-leaves are especially beautiful. The one pasted to the front cover contains a cotton-picking scene printed in process colors in the center, while the page facing it presents a like treatment of a view of the factories at night. Surrounding the two illustrations is a solid panel printed in light gray of a green hue, while outside this panel and bleeding off the sheet, a panel about ⅜ of an inch wide appears in a deep shade of the same gray. Extending up from this outer panel, and over the two pages and the illustrations thereon, a giant tree in silhouette, except for some white shading lines in the trunk, is printed in the same deep gray. The effect is delightful and suggests looking past the tree to the scenes beyond. The end-leaves at the back are treated in the same manner except that the pictures are changed. The illustrations on this page will give



Decorative page from handsome book by The Byrd Printing Company which is reviewed at length on this page.

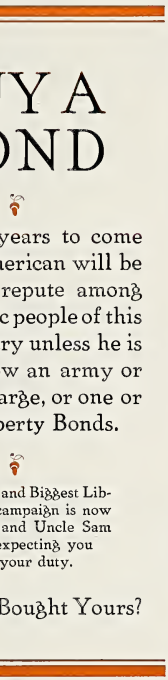
our readers some idea of the character of the cover, although it must not be permitted to reflect on the beauty of the original on account of the fact that it is impossible to retain the values of the colors of the original in our one-color half-tone. The book was bound in boards, covered with an art paper of a soft light green color, approximating in texture that of chamois skin. The illustration forming the design on the cover was printed in colors and tipped into a stamped panel on the cover proper. The excellence of the general format and the taste shown in the production throughout are worthy of exceptional praise, but our appreciation would not be complete if we were to omit mention of the clean presswork throughout. Considering the large number of large plates, it is remarkable that every one was perfectly printed. We consider ourselves fortunate indeed in being permitted to examine so noteworthy an example of the printing art.

"Ought We to Pray for Our Enemies" is the title of a handsome booklet produced and sent out by the shop of William Edwin Rudge, New York city, as a representative example of the character of his printing, of which quality is the rule and not the exception. In all respects it is in line with many other specimens of like nature sent out in the past by that house, and, as we have never received any examples of advertising along the ordinary lines from Rudge, we assume that these beautiful examples of printing are sent out primarily as advertising. The idea behind all the units seems to have been to present prospects with interesting and beautiful printed things which would be retained and prized by all receiving copies. Since no advertising talk appears on any of them, the imprint of the firm, inconspicuously placed and in modest type, impresses one in a subtle and forceful manner, and it is doubtful if a bold bid for business, supplemented by claims of superiority of product or equipment, would bring greater returns. The cover of this booklet is made of buff Italian hand-made paper, on which the border and a leaf ornament, underneath two type-lines thereon, are hot-stamped, while the two lines of type bearing the words quoted at the outset are printed in brown from Bookman type of modest size. The booklet is tied with brown cord matching the brown ink used for the type-lines. The text pages are also printed with brown ink from Bookman, the paper used being a hard-finished antique paper of high quality and with deckled edges.

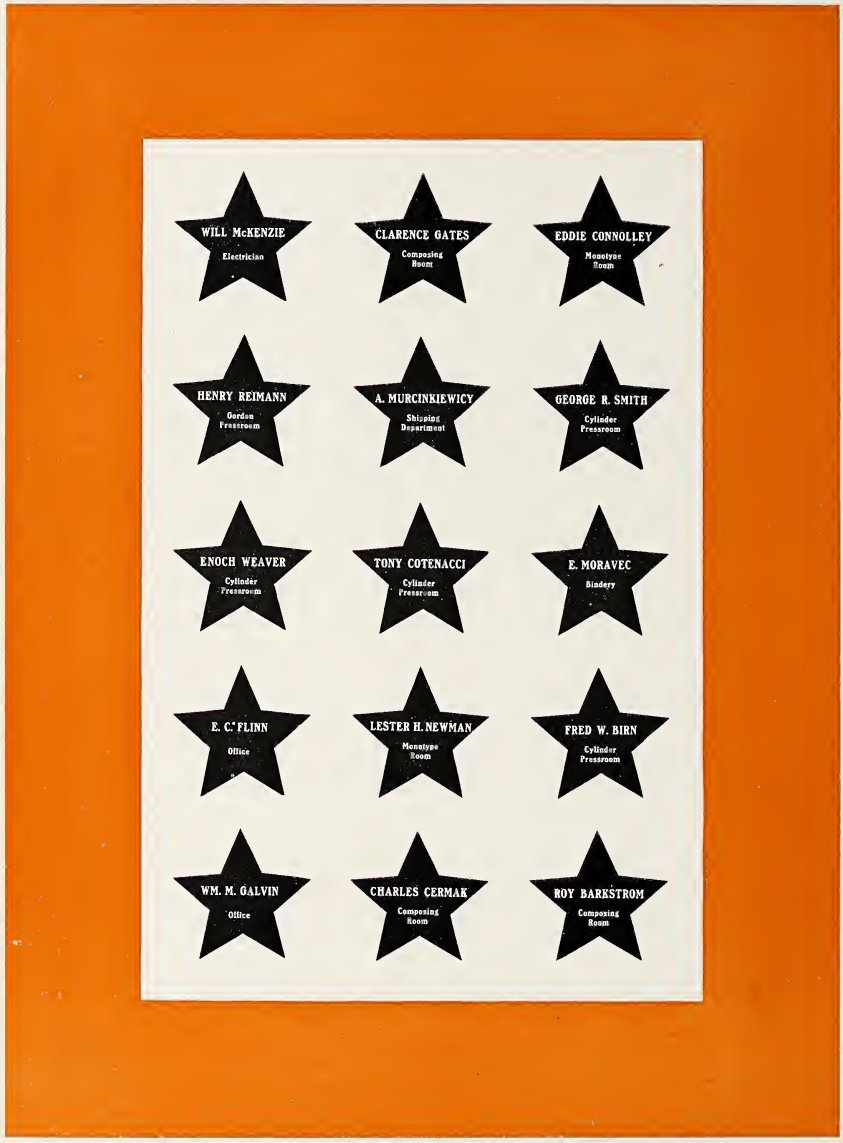
Frank E. Carlsen, Worcester, Massachusetts. — The envelope design for The Messenger Printing & Publishing Company, printed in two shades of brown ink on brown bond stock, is pleasing in design, but the presswork is not clear and sharp. Doubtless the ink was too soft. Bond-papers require a stiff bond-ink and should be printed with a firm, hard impression so that the ink may be forced into the fibers of the paper with a minimum of relief showing on the reverse side of the sheet. The letter-head design is not in keeping with the character of the envelope design. Where the latter is set in small sizes of type, simply arranged, the former is set in large type, and the arrangement is rather complex through the introduction of so many rules in paneling and other ornamental features which add nothing of beauty to the design. The matter appearing inside the two panels does not fit into the panels nicely and the appearance of the white space is irregular and the type-lines are disorderly. The fact that you have used italic capitals for the matter appearing in these panels is also a fault. The diagonal lines of the letters contrast disagreeably with the upright lines on the sides of the panels. Italic capitals are an abomination in themselves when used for entire words. Had the half-tone which is printed in light brown underneath the type, which appears in a darker brown, been printed about eighteen points higher on the sheet, and the lines which appear over it grouped closer together, with the matter in the two panels set in legible type in readable fashion underneath the underscoring rule beneath the main display line, space on the paper would be conserved and, with other suggestions for improvement made above followed out, the result would be much more pleasing.

Arthur C. Gruver, Pittsburgh, Pennsylvania. — The last collection of specimens received from you contains some exceptionally fine examples of typographic design. The envelope stuffers are especially good in typography and color use. We note that you specifically ask us to make suggestions for the improvement of your work, but, instead of regretting our inability to do so, we are glad of the fact that no faults exist which demand correction. It is not the practice of this writer to offer suggestions to contributors based on his own likes and dislikes. That would be unfair and wrong. A department such as this can be constructive only if its suggestions are based on fundamentals. For example, two designs may be equally good as far as an analysis according to the principles of design shows, but they may be set in two styles of type. One of those faces is admired by the writer, say, while the other is not, but some other equally capable judge may like the style we do not admire better than the one of our choice. With no better reason for a choice between types than there often is, either judge would be doing wrong to say that one design was better than the other. As a more specific example of what personal choice might result in if this writer were to allow it to sway him, two similar jobs equally correct according to fundamentals might be taken, the only difference of account being that one is set in Scotch Roman, or Bodoni, or some other similar letter, between the light and heavy elements of which there is considerable variation, while the other is in Caslon Old Style, or some similar face, between the elements of which there is less variation. This writer has a personal dislike for roman letters such as Bodoni and Scotch Roman, but he can not allow his preference for the more uniform type-faces to govern his decisions. He considers that Caslon is much more satisfactory under all conditions than either Scotch Roman or Bodoni, but realizes that others in whose knowledge and judgment he has confidence think otherwise. On coated stock the last-named faces often appear hard to read because of the blur caused by the heavy lines, the fine lines being very faint, whereas on either rough or smooth paper, Caslon and faces similar to it show to good advantage. From an artistic standpoint the colors used on the folder for the Duquesne Burner Service Company — orange, bright green and black — are just what you called them, a "scream"; but, from another standpoint, they are especially effective. No one would fall asleep with that combination staring him in the face. Perhaps that is what your customer desired; and, if so, "he got what he wanted," as you state.

H. W. McNiven, Brattleboro, Vermont. — Blue and green make a poor color combination for printing typographic designs. The effect of that combination is to make one feel depressed; it is quite dull and displeasing. A study of color and the principles which govern correct color use would teach you to avoid such combinations. Likewise, the study of type harmony teaches one to use type-faces together — when more than one are used in the design — which have features of construction in common which are essential to make their use together pleasing. In your blotter, "Stylish and Refined Printing," you have used three distinct styles of type, all entirely different in character — a roman text and a block letter. In fact, these are representative of the three groups under which all type-faces are classified. Text letters may be used satisfactorily with the other two styles only when that text is so much larger in proportion than the lines set in either of the other two styles that the difference in shape and character of design is not pronounced. When in approximately uniform sizes the use of any two of the three styles together is a most serious fault, while the employment of all three under the same conditions makes the appearance still worse. Text letters are not as easily read as either of the other two styles, and the use of this style should be confined to few lines of few words, preferably only display lines, the name of a firm, say, in the signature. Of the three styles, the roman is by far the best, and ninety-nine per cent of all printing can be done in that style of type with better results than when either of the other two are used. The letter-head, like the blotter, is rather too elaborate, especially in the use of colors; and the rules printed in gold, which, by the way, show unsightly joints, simply add to the effect of complexity without serving any purpose whatever. The design is also crowded. Had the same matter been set in roman, the work would be far better from every standpoint. It is a mistake to attempt to occupy all available space, as it is to consider that prominence depends on size alone. Display prominence is a relative matter. A large line of type crowded by other lines almost if not quite so large does not have nearly the prominence that a smaller line has when set off with a background of white space. We caution you against the use of many colors in simple type-designs. One or two — with the second a bright color, sparingly used — are sufficient in the majority of cases. Note the work of the Oswald Press which is reproduced in this issue. Those examples are representative of the best quality of present-day printing.



Adapted from subject-matter appearing on a blotter sent out by William Eskew, printer, Portsmouth, Ohio, during the Third Liberty Loan campaign.



OUR BOYS WHO HAVE ENTERED THEIR COUNTRY'S SERVICE.

Service Flag of The Henry O. Shepard Company and The Inland Printer Company.

THE PRINTER'S PUBLICITY

BY FRANK L. MARTIN.

This department will be devoted to the review and constructive criticism of printers' advertising. Specimens submitted for this department will be reviewed from the standpoint of advertising rather than typography, from which standpoint printing is discussed elsewhere in this journal.

Advertising Blotters.

The evolution of the blotter into a pretentious and really effective advertising medium is one of the noticeable incidents of the growth and advancement of the advertising and printing business. There was a time — and it was a comparatively short time ago — when the blotter, like most other forms of advertising and publicity, was little more than a business-card on an enlarged scale. It carried the name and address and character of business of the distributor and that was all. It was typical of the advertising of that era when it was considered sufficient to acquaint the public with the fact that certain articles could be bought from a certain firm at a certain store. "John Jones, Dealer in Groceries and Meat," or "Buy Your Printing From John Smith," were about the only messages these messengers of publicity ever carried to the desks of those who were in the market to buy.

But blotters today are of quite a different character. They have kept pace with all other mediums for advertising. Still retaining their character as an article of usefulness, they have the added value to the firms which send them out of bearing an advertising message that conforms in every way to the approved methods of the present time of presenting publicity and advertising material. This is true of the great bulk of blotters issued by advertising agencies, both for themselves and their patrons. The credit for the transformation of the blotter from a more or less doubtful medium to one that is generally accepted as productive of results is due to the printing-trade. Printers are producing these "daily reminders" in an attractive form, often specimens of the best quality of printing. Not only that, but they convey worth-while publicity talks.

Of the many advertising blotters that come to this department we reproduce here (Figs. 1 and 2) two specimens that illustrate the kind and quality that printers of this country are turning out — the kind that apparently have been prepared and printed with thought and care and the kind that get their messages onto the desks of the busy business men, and stay there some time, in addition to being merely ink absorbers.

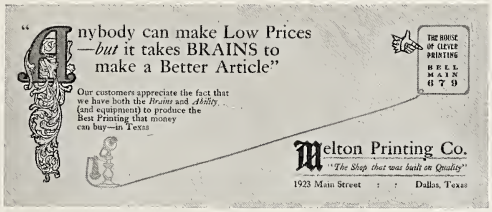


FIG. 1.



FIG. 2.

The blotter of the Arrow Press, Philadelphia, shown here, printed in patriotic colors, and containing cleverly written publicity material, is particularly pleasing. Few will receive it who will not give it more than a casual reading. It bears a convincing appeal, which is so presented that it will be read. A novel feature which attracts is the Liberty Bell, itself an advertising message, in which the familiar crack which exists in the genuine bell is represented by red letters. The blotter of the Melton Printing Company, of Dallas, Texas, also shown here, is another type of a specially pleasing piece of printing. In a somewhat different manner it bears the same message on the subject of good printing and why and where to buy it. The two afford clear proof of the advantage of putting care into the production of all forms of advertising literature, even though it be issued in one of the commonest forms — the advertising blotter.

Fixing a Price for Printing.

We suppose no problem of the printing business has been discussed more and longer than that of prices and costs. As we have had occasion to mention before, it is conceded generally that printers have been lax in the question of costs, and, because of this and the price-cutting tendency of some in the trade, there has in the past been no standard of prices for printing of quality such as exists in the market of other commodities. It is for this reason that the publicity matter of many of the best printing-concerns today is, to a large extent, devoted to this problem of acquainting the public with the fact that the trade has attained a different basis; that good printing means the payment of a certain price; and that when other printers quote figures below those they are prepared to give in return a product which is below standard. In an excellent folder (Fig. 3) bearing the title "We Don't Guess About Our Business — We Know," the Bachmeyer-Lutmer Press, Incorporated, Cincinnati, Ohio, exploits the matter in this way:

"In what way will you profit by dealing with a printing-house which knows every item of its costs to an absolute certainty? Just as it is to your advantage to deal with a retail

establishment which knows what goods cost, what it costs to do business, and which exacts a definite percentage of profit from every sale. You always pay a fair price — you are never overcharged nor undercharged.

"You can buy printing cheaper than this institution can sell it to you — we do not attempt to dispute this fact. But — every piece of printing has a certain value. When you buy it for less, the printer finds, before the work is completed, that he has taken it at too low a price. You believe you have saved money but you are mistaken. The amount which you seemingly have saved comes out of the work — you get just what you pay for — no more.

"Another thing. Have you ever noticed that the printing upon which you seem to have economized most causes you the greatest trouble and is the most unsatisfactory? The printing-house which knows what the production of a piece of work is worth will produce it for that amount. You will not be expected to do a lot of detailed work which the printer can't afford to do because he accepted the work at too low a figure."



Fig. 3.

The folder contains a reproduction of a letter from Edward N. Hurley, chairman of the Federal Trade Commission, to Joseph A. Borden, secretary of the United Typothetæ and Franklin Clubs of America, commending the Standard cost-finding system which is in use in the Bachmeyer-Lutmer plant.

Increasing Your Printing Business.

There is an article on mailing-lists in the September issue of the *Ambassador*, the house-organ of the Niagara Paper Mills, Lockport, New York, which it seems to me not only presents some good ideas on the mailing-list problem but is worthy of passing along to printers through this department because it well represents the kind of service printers can perform for the benefit of themselves and their patrons.

"A mailing-list," says the *Ambassador*, "is the basis of a printer's business. If a concern has no mailing-list it has no use for printed matter, because without such a mailing-list the distribution of printed matter is of little avail.

"Not infrequently a printer suggests a circular and is overcome by the reply: 'If we bought a circular we would not know to whom to send it.' If that printer is in a position to say: 'I can give you a list of fertile names,' or is able to tell the merchant how he can compile a list, the objection is overcome.

"Unfortunately the average mailing-list is of little real value. It is often made up of random names taken from the telephone books or local directories, without knowledge of the people to be addressed. Frequently the people whose names are on the list have changed their residence or have died. This is particularly true in large cities. A circular issued by Nathaniel Fisher & Co., New York, makes a suggestion that seems worth while and which with modification might be carried out by any printer in the interest of a number of retailers. The circular is in the form of a letter written by the boss to his general manager. Because of its universal interest we quote as follows:

"'I'm afraid the boys do not try to get the names and addresses of customers. Some of them think it is hard work — that customers object. It isn't and they don't. It's just a matter of getting the habit of asking them and doing it in the right way. It might be a good plan to offer a bonus to the clerk who gets the largest percentage of names and addresses from the people he waits on during the next six months. What do you think about it? Of course that would only give us the names of our customers. We ought to have a good list of prospects, too. Let's dope out some way to get it.

"'This telephone book, directory stunt — I don't think much of that. We ought to be able to get all of the names we want in a better way if we'll think about it.

"'You know Brown, the grocer up on the corner, well — and Doc Beggs, the druggist — why don't you give each of them a couple hundred of our cards and ask them to fill them in with the names of their best customers, and offer to give them a couple of hundred good names in return? There is no reason why we can't do this with all of the neighborhood people. Let's keep the trade near home. And after we get this list made up, let's use it. Sally has a good deal of time. She could write twenty letters a day without straining herself. Let's look over our list and write a letter to every man and woman who has not bought for six months. They are forgetting us. They are buying shoes somewhere — why not here? Then to the prospects we get from Brown, Beggs and the others let's send a little circular asking them to come in — telling them what we have. There is no reason why they should pass our store and travel five or ten miles and then pay more money for less style, value and comfort. We know this is true, but they don't. Let's tell them.'"

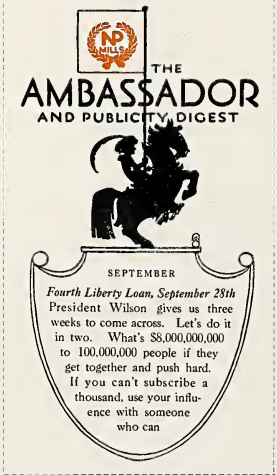


Fig. 4.

Such suggestions as the *Ambassador* makes in its mailing-list story should

prove of immense value to all printers. Every printer should devote a reasonable amount of effort toward the creation of new business, and there is a golden opportunity in mailing-lists alone. Incidentally, also, it means that in preparing to provide that complete service which all printers will be called upon to provide in the near future, if they are to compete in the printing business successfully, printers must be able to qualify, within certain limits at least, as business experts. The furnishing of the proper sort of advertising literature and printing necessitates an understanding of business conditions.

The *Ambassador*, the front cover of which is reproduced on the preceding page (Fig. 4), is a helpful booklet of which the Niagara Paper Mills should be proud. Its contents are carefully selected and it is a printed product of quality.

The Caxton Company.

The Caxton Company, in one of its well-written and well-printed sales letters, sounds this warning to buyers of printing:

"When peace is declared the printing-establishments of America will be swamped with 'rush' orders for sales literature (printed in many languages), and there will be serious delays for those who have waited too long. Manufacturers will then all be rushing work on catalogues — in competition for the new world business. Printing production will be crowded to the utmost and prices certainly will be no lower, probably higher.

"But, on the other hand, the foresighted manufacturers of America, by beginning work now, may put into the new catalogues that careful preparation which their coming importance demands.

"Get your catalogue started while there is yet time."

The Printers' Responsibility.

If more buyers of printing, especially the great majority who think they know something about printing but who do not, would turn over the responsibility for the production of their work of the right quality and character to the printing-trade there would be one big result — both the quality and the effectiveness of the advertising output would be vastly improved. The printing-trade, always a skilled trade, with its present close connection with the advertising profession, has reached that stage where it can be classified only as a specialized industry. Business concerns which make use of the printed product are becoming more and more accustomed to considering it in this light and treating the printer as an expert in his line, trusting to his judgment and advice when it comes to buying the booklets, catalogues or other publicity material they will require. That such a condition will prevail generally in the trade, it seems to me, is quite natural, and it will be only a question of time until it will come. With the development of real advertising service as an adjunct to the printing-trade there has been a general tendency for printers to reach that stage where they can successfully accept this responsibility. The publicity material being sent out by many of them indicates that the printing business is rapidly taking its rightful place; that soon in all communities it will be possible for one in need of printed material of any sort to go to the printing-establishment with his wants and, without the worry and bother of giving his own layman's views and ideas, and of looking after details himself, get what he needs. The extent to which this is done already over the country is only another proof of the rapid development of printing in recent years.



Fig. 5.
The August cover of *Northern*, the house-organ of The Northern Engraving Company, Canton, Ohio, carries the patriotic appeal for men to spend their vacations in the country helping the farmer.

The Thomas B. Brooks Company, 216 West Eighteenth street, New York city, issues a house-organ called *Impressions*, the last issue of which came out in a new size and shape. In addition to considerable interesting reading-matter, some excellent samples of colorwork are reproduced in miniature therein, and these add materially to the effectiveness of the various pages on which they appear. In advocating the practice of turning the entire production of printed advertising matter over to a reliable printer, who is in a position to render such service, the editor of *Impressions* has this to say:

"Picking out a printer is like hiring an executive—you want some one upon whom you can shift the details and forget it. It is one thing to turn out good work at a price and another to handle it with accuracy and dispatch. If you would like to try a print-shop which has proven itself able to 'do the chores' as well as produce quality work, sign away your printing troubles on the above card and keep the postman busy."

The advice of the Brooks company is accompanied by a return card requesting a representative of the company to call. The company is only one of many that are advertising regularly the fact in their publicity matter that they are willing to accept responsibility for the production of printing that is good and best adapted to the customer's needs, without the necessity of the customer's worry or work in connection with any of the details.

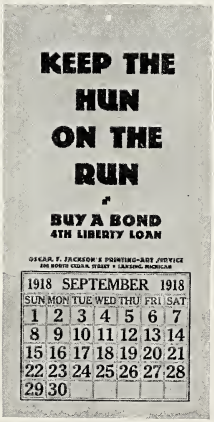


Fig. 6.
Monthly calendar-sheet for September sent out by Oscar F. Jackson's Printing-Art Service, Lansing, Michigan.

PRINTERS' POOLS PLACED ON THE DEFENSIVE.

BY WALDON FAWCETT.

NOT DETERRED by the criticism recently leveled at it by the United States Chamber of Commerce, the Federal Trade Commission goes right ahead with its effort to effect certain "reforms" in the printing industry. In a communication lately sent to President Wilson by a special committee of the Chamber of Commerce of the United States it is charged that the Federal Trade Commission has abused its powers and otherwise overstepped the proprieties, and the Chief Magistrate is urged to appoint to membership men whose training, temperament, experience and reputation will enable public confidence in the Commission to be restored.

The Chief Magistrate has given no sign that he shares the dissatisfaction of the Chamber of Commerce with respect to the business mentor or so-called "supreme court of business." Meanwhile the Federal Trade Commission continues to call a halt upon trade practices that have long been accepted as a matter of course in the commercial environment. The printing industry, directly or indirectly, seems to be a favorite objective for the Commission's corrective measures. One of the summonses to "cease and desist" that has lately come from the Commission, as though in defiance of the attack of the Chamber of Commerce, is directed at a manufacturer of printing-ink.

As was duly recounted in THE INLAND PRINTER, the Trade Commission's rather radical methods of housecleaning were inaugurated some months ago in the field of printing supplies, more especially having reference to methods used to sell printing-ink and rollers. Some of the manufacturers in this field voluntarily agreed, as a result of the Commission's objections, to discontinue so-called "graft" or "commission" methods of selling, and others who did not join in this compact are being summoned, one by one, as in the case of the Kansas City firm against which a complaint was ordered in September.

Not content with undertaking to enforce a new code of morals on the part of the firms that sell to printers, the Federal Trade Commission has lately commenced to blue-pencil the business procedure of the printers themselves. Two familiar methods of greasing the grooves of printing contracting have been bluntly indicted as forms of "unfair competition." One of these expedients that have come into disfavor is that same generosity to customers that, in other forms, has already gotten the sellers of printing-inks and rollers into trouble. The Trade Commission harshly designates it "commercial bribery." The other factor in the printing-trade that has been placed on the defensive is the printers' "pool," employed, allegedly, as a means of controlling prices.

The move on the part of the Trade Commission to put an end to printers' "pools" constitutes the newest feature of the trade body's program, as well as the one that comes closest to the printing industry by and large. Incidentally, it may be mentioned that this slap at printers' pools marks a brand-new departure in Trade Commission procedure in general. Time and again the business mentor has, within the past few months, served notice that it can not countenance price maintenance or resale price fixing, as it is commonly called. However, the fixing of uniform or standardized prices on articles sold in large numbers of retail stores is obviously a very different proposition from the stabilizing of prices on contracts, contracts that are perhaps intended to be the subject of competitive bidding.

However, the sternest aspect of the disapproval laid upon mutual understandings among groups of printers is found in the denunciation of printers' pools as "conspiracies" designed "to suppress competition in the business of printing." If the Trade Commission follows up in all parts of the country the action it has taken against sixteen printing-houses in Chicago it will seemingly mean that printers will have to be mighty careful about joining hands if the result of such action would be to regulate prices.

From talks I have had with officials at the Trade Commission I gather that there is no significance in the circumstance that the firms that have first been haled before the Trade Commission for this new-found transgression all make a specialty of printing and selling railway tariffs, schedules, etc. It is claimed that printers' pools will be equally under suspicion if entered into for the purpose of maintaining fixed prices on any other classes of printed matter. At least one of the printing firms has already entered a formal denial that its business practices constitute a combination in restraint of trade, so that evidently a fight is to be made against the logic of the Trade Commission's deductions. It should perhaps be emphasized just here that the complaints ordered against the printing-houses above mentioned were based merely on preliminary investigations. After the printers have time to make formal answer the charges made by the Trade Commission must be borne out by a more thorough investigation before orders will be issued specifically demanding the abandonment of the trade practices complained of.

The printers in the Chicago "pool" are accused by the Trade Commission not only with having entered into a gentleman's agreement to maintain fixed prices on printery products, but, likewise, of having resorted to "commercial bribery" to influence the employees of customers and prospective customers. The giving of gratuities such as cigars, liquors, meals, etc., as well as the bestowal of "valuable presents" and the extension of invitations to "entertainments," are specified as the sort of inducements offered. In other words, the printers are now accused of using the same forms of persuasion as have heretofore been attributed to the supply men. Only, we have a case of the shoe being placed on the other foot. Instead of the printers' employees receiving "remembrances" from printing supply salesmen who like to have their wares recommended where not used, or spoken favorably of where used, we find that the printing executives are suspected of hospitalities no less disinterested.

Sensing the misgivings of many commercial printers, I have inquired at the Trade Commission whether a printer is liable to get in trouble if he invites a customer to lunch or hands a cigar to an employee of a customer or prospective customer. In other words, I said that printers would like to be forewarned if the Trade Commission was going to put the ban of disapproval upon the little courtesies that have long been current in business intercourse. The reply to my questions was to the effect that the Trade Commission has no disposition to put a printer on the carpet for passing out cigars or making up a theater-party unless it can be shown that the intent is to stifle competition.

Whether or not an ulterior motive is present is to be the test when determining the innocence of gratuities. Looking at the proposition as the Federal Trade Commission's investigators do, it naturally follows that bestowal of large sums of money or the giving of valuable presents by a printer to employees of users of printed matter is likely to be regarded as a suspicious circumstance. At the same time it ought to be made clear that lavish spending is not alone the symptom of "commercial bribery." Small gifts given regularly and frequently as part of a system to undermine a competitor are quite as liable to attract unfavorable attention at the Trade Commission as would a single imposing "present." It is said at the Trade Commission that the printer who makes no secret of it when he invites the employee of a customer to dinner or gives him a box of cigars has one point in his favor over the business man who bestows "courtesies" upon subordinates without the knowledge of their employers or the men higher up.

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Specimens of Presswork of Exceptional Merit.

Aime H. Cote, of Springfield, Massachusetts, sends us a number of specimens of cylinder presswork. These samples consist of a varied assortment of booklets and pamphlets, showing a high degree of skill in half-tone printing and colorwork. The magazine covers in colors are marvels of good taste in color selection and in printing. The unusually clean and sharp printing of the half-tones is marked, showing the value of having carefully selected photographs, well-made half-tones and superior printing of the plates. Some specimens of colorwork by an apprentice show good progress. This young man, Walter Larned, received his training in presswork under the direction of Mr. Cote. If he continues his apprenticeship under such good auspices we will doubtless hear more from him later.

Newspaper Printed With Weak Impression.

A Kansas pressman sends two copies of a daily newspaper with the following letter: "Please find under separate cover two copies of the paper on which I work. I would like to have you examine them and let me know what is your opinion in regard to how they are printed. I would appreciate any suggestions you can make. I may say we have a ———— press."

Answer.— As you are using one of the best known newspaper presses we are certain that the illegible print can not be due to the press. You are not using quite enough impression. The amount of color carried is ample and when you increase the pressure to normal you will doubtless have a cleanly printed sheet. We have no other recommendations to make as the paper is reasonably neat otherwise.

Half-Tone on Cardboard Gives Raw Edge.

An Eastern pressman sends two specimens of presswork printed from the identical set of plates. The impression printed on enameled stock from a square-finished half-tone plate without the scribed line on margin, is well executed, while the cardboard specimen has such a strong impression on the edge that it gives a dark line around the entire plate. The letter reads: "Enclosed you will find two exhibits, one of which I printed, while the other was printed and tipped in a book done outside. You will notice that the line around the edges does not show on the one on paper, and the high lights over the subject are very light and clear. I prefer the one described above to the one done by me. Will you please tell me how to take down high edges? The card was printed on 8 by 12 platen press with soft packing. Hard packing had a tendency to make the edges more pronounced."

Answer.— As the surface of the enameled stock is smoother than the cardboard, there is some advantage in favor of the paper specimen. The cardboard has a very good printing surface, however, and could have been printed without the dark line around the edge of the plate. The plate should not have been printed with a soft packing as it produced a matrix effect in the tympan which doubtless was the cause of the dark line. You could have avoided the line, and could have secured a light printing edge, by using a hard impression and by attaching a sheet of the thin pressboard just under the top sheet. This impression on the sheet of cardboard should be trimmed just inside the outline about one point. This would remedy the trouble. It is quite possible that the plate was shallow; in such a case it should have been made ready fully. On half-tone plates of this character much time is saved and more satisfactory presswork is secured by using the mechanical overlay method. Use a better grade of black ink on the cardboard job than on specimen submitted.

Press Should Be Equipped With Vibrator.

A Philadelphia pressman submits a specimen of three-color work printed on a platen press. The shadow produced in the solid of one of the plates was doubtless due to using but two form-rollers. At any rate, the use of an iron vibrator on the rollers would tend to diminish somewhat the shadow in the print, the plate being nearly equal in width to the circumference of the roller. He writes: "Kindly examine the enclosed samples. You will note that the yellow prints fairly smooth, while on the red there is a sort of streak at the bottom. Both colors were printed on the same press, locked up in the same position, and the same rollers were used. I overcame the difficulty by double-rolling the red, but it seems strange that I have to do it on the red and not on the yellow. I will appreciate it very much if you will let me know as soon as possible what the cause of my trouble was and if there is any way of overcoming it except double-rolling the form."

Answer.— The yellow plate showed a faint shadow, but as the color is lighter it was not prominent as on the red plate. Since you are to print work of this character on your press you should have the press equipped with an iron vibrator, which will give your rollers greater covering capacity when operating on solid or heavily inked plates. The cost is small compared with the saving in time and improvement in quality of work which results.

Giving the Press the Care It Requires.

In many shops no system is followed in oiling and cleaning the presses, and this neglect causes serious loss of time and a diminished output. A clean press and tidy pressroom help to influence the mental qualities, or morale, of the help and can not fail to improve the quality of the work. If the feeder is required to wipe off the frame of the machine and the feedboard daily, and to blow out the dust from the cylinder and off the sheet-band rods, it will not only improve the appearance of the press, but it will also give cleaner printing. Some of the dust that accumulates on parts of the press, lying about the form-rollers and plate, and over the form, will eventually fall into the press and become mixed up with the ink, causing the usual troubles of filling up of plates and the need of more frequent washing up of the rollers. Having set rules regarding cleaning days, when extra time is given to cleaning and to the polishing of parts that may become rusty, will result in neater and more sanitary surroundings, and will develop a spirit in

the men that will be beneficial. The need of clean equipment in workshops, and requiring the feeders and pressmen to keep their aprons, jumpers or overalls in a reasonably clean condition, promotes the general good and keeps the industrial morale up to the proper standard. Clean presses, clean floors, clean windows and whitened walls should be the rule in pressrooms instead of the dingy appearance of too many shops.

To Prevent Truck Rolls Sliding.

Arthur Droste, of Waverly, Iowa, writes interestingly regarding a method of preventing truck rolls from sliding. His letter reads: "I noticed the paragraph on page 631 by an Iowa printer regarding the sliding of rollers on 10 by 15 jobber. Pardon me for a few remarks. Your answer, although O. K., does not appeal to me, for I do not care to fuss with roller-bearers (though I have a set for each size of press) unless it is necessary to raise the rollers a trifle for light inking, such as rulework, etc. I have had the same trouble frequently, and found that the easiest and quickest remedy is to apply a little rosin to the truck and truck rolls. This may not be practical, but I have never found it to fail; and I have noticed that no harm results from the practice. Of course the pins on the roller-stock may be broken, and in that case your solution is about the only one. I have also used the same method on an old cylinder, with worn-out register-rack; placing a little rosin on bearers keeps the cylinder on bearers where it drops, and prevents the slurring of the front edge of sheet."

Rollers Must Be in Good Order to Do Good Work.

Fred W. Kennedy, of the Department of Journalism, University of Washington, in an article which appeared in a recent issue of *The Publisher's Auxiliary*, offers country publishers some good advice regarding their composition rollers:

A good-looking newspaper does not mean merely a better satisfied subscriber, and an advertiser who is more willing to pay his monthly bill. It means an editor who can walk around with his chest sticking out. Good presswork brings not only satisfaction to the pocketbook, but satisfaction to life also. There is no satisfaction really greater than pride in one's work.

The rollers of a printing-press are made from a substance which will not live under insanitary conditions any more than the human body will thrive if not kept clean.

Rollers covered with dried ink, floor dust and paper lint soon die and become useless, which accounts for the faded, fagged and unreadable papers so commonly issued in the weekly paper towns.

Look upon the wall — can't you see the handwriting? The reader and the advertiser no longer belong to the class of indifferent ones, but are more and more demanding full return for their money invested in news and space. Unlike many publishers, they are forging their way toward the modern methods of marketing; and the paper representing them must not lag.

Unwashed rollers are as obsolete as the open cracker-barrel — and equally as unhealthy as a business proposition. Satisfactory printing can not be produced by hard rollers; hard rollers are the result of improper care.

And properly to care for rollers is such an easy, simple matter. Just wash and dry. The average country publisher's can be washed in thirty minutes if done regularly, but in two hours if done occasionally when ink, dirt and lint get so deep the roller-cores jump the bearings.

Stay down late, get up early, be there Sunday morning — anything, any time, to get the press thoroughly washed; then try this:

Just as soon as the forms are off, pour a little oil — regular lubricating oil — on the ink-plate. Run the press long enough to let the oil thoroughly distribute over the rollers and plate. Let stand. When the press is again needed, saturate a rag with benzine and off come the oil and ink; and there you have clean, fresh, soft, rollable rollers, readable paper, satisfied subscribers, pleased advertisers, and the joy of publishing a sanitary paper.

This rule also applies to the platens. Never wash an ink-roller and leave exposed to the air and dirt. Keep it covered with ink, but keep the ink soft with oil. Then you will always have pliable, live rollers and your presses will do the work their makers intended.

SPOTTED.

The identity of the man whose cat got her head fast in the cream-pitcher is believed to have been established by recent European events. You remember he cut the cat's head off to save the pitcher, and then broke the pitcher to get the head out. Indications are that he was a German superman of the Junker type.— *New York World.*

THE THREE-YEAR PLAN FOR THE PRINTING INDUSTRY.

IN view of the wide-reaching effects which will result from the Three-Year Plan of activities promulgated by the United Typothetæ of America, the following address of Chairman Arthur E. Southworth, delivered at the combined meeting of the Advisory Committee of the allied interests and the Executive Council of the United Typothetæ of America, embodying the views of the Executive Council, is of special importance at this time and should prove of great interest to all in the allied industries. We give it in full as issued in pamphlet form by the national organization.

To the Advisory Committee of the Allied Interests — Gentlemen: In requesting this meeting, the United Typothetæ of America did so with a full appreciation of existing conditions and concurring fully in the prevalent belief that the business of first importance is the winning of the war. If it had been felt that the introduction of the Three-Year Plan would be detrimental to or out of alignment with that interest, the subject would not have been approached.

In a recent address President Wilson said: "I should regret to see any instrumentality neglected which has proved serviceable in stimulating business and facilitating its processes. This is not only not a time to allow any slowing-up of business, but is a time when every sensible process of stimulation should be used.".

The President says further, in a letter addressed to the Federal Trade Commission: "Your suggestion that trade associations, associations of retail and wholesale merchants, commercial clubs, boards of trade, manufacturers' associations, credit associations and other similar organizations should be encouraged in every feasible way by the Government seems to me a very wise one. To furnish them with data and comprehensive information in order that they may more easily accomplish the result that they are organized for is a proper and useful governmental function. These associations, when organized for the purpose of improving conditions in their particular industry, such as unifying cost-accounting and bookkeeping methods, standardizing products and processes of manufacture, should meet with the approval of every man interested in the business progress of the country."

Whatever government regulation may eventually be found to be expedient, the fact remains that one of the primary and therefore vital factors in modern business development is printing.

Should government regulation prove to be more or less drastic it will but emphasize the need of the allied industries getting together for united effort aimed at standardization through education.

If supplies are to be curtailed, then the greater will become the need for teaching the individual printer how to accomplish the greatest economy with the reduced allotment he may be fortunate enough to obtain.

Because of the increasing pressure due to the abnormal conditions under which the printing industry must labor until the supreme object of winning the war is attained, such individuals, in common with all others, will feel more and more keenly the need of organization, and when once enrolled as working members will undoubtedly continue steadfast adherents to and disciples of organization.

This vast educational campaign, which is really the cornerstone of the Three-Year Plan, is demonstrating daily its power of appeal. A practical and systematic method of demonstrating the strength of appeal of the Three-Year Plan was instituted and operated during the period from January 1 to June 30 of this year. Every financial and mental resource of this association was enlisted in this work of demonstration, to the end that

the test should be thorough and convincing, and enable the United Typothetæ of America to base its recommendations upon facts rather than theory when the occasion presented itself to report the matter to this Advisory Committee.

Several men of experience and ability were employed and sent into a number of widely separated communities with instructions to organize the local printers into local associations and pledge them to carry out all of the activities contemplated in the Three-Year Plan.

These agents were directed to insist upon contracts for the three-year period being signed, binding each individual and each local body to the performance of this plan.

At the time the allied interests were approached for subscriptions to the Three-Year Plan the details were fully explained, but, for fear all are not familiar with its scope, the following detailed information is offered:

In every new Typothetæ that is organized, its members are required to install and keep the Standard cost-finding system for the period of its contract, which covers three years. Each individual printer is also required, under this agreement, to mail to the national office a copy of his hour-costs each month, by which it is enabled to check up and know whether or not the individual is complying with his contract, and it is the intention to keep all of these cost-finding systems active so that an average cost of production month by month can be ascertained.

It is hardly necessary to mention the effect upon the individual printer of the keeping of this Standard cost-finding system and the rendering of these monthly accounts. To render his monthly Form 9H (the monthly summary) he *must* keep the system up to date, and therefore he will unquestionably carefully look it over himself before submitting it, and this is the reflex action upon the printer that is sought and which will produce great results.

In these days, when costs are constantly increasing, when in all probability output will be curtailed, the absolute necessity and benefit to printers of such a system is evident.

This contract provides that the local associations subscribe to the Standard estimating and Standard selling courses for each member. Classes for the instruction of these courses are established in various printing centers as they are organized.

The results leave no room for doubt as to the strong popular appeal inherent in this plan. Local memberships were increased by 601 and the dues to the national organization by $5,688 for the six months' test period. Educational courses were also sold and students enrolled to the number of 796.

From the correspondence and personal requests that are being received daily, many insisting upon having assistance in the introduction of organization measures, it is clearly apparent that not to proceed with this missionary work at this time would be detrimental to the future of organization interests and would not, in any way, benefit the Government.

It is obvious that whatever advancement and good may be enjoyed by the printing industry can only be brought about through *coöperative effort* with the allied interests, inasmuch as each interest is but a unit of one great industry.

It is not the thought of the officers and council of the United Typothetæ of America that they jump headlong into an educational campaign, nor is it their intention to employ a large number of individuals in this work during the war.

That which our experimental work convinces us should be done is to employ, with your approval, a few competent men whose services are now available and place them judiciously where the most favorable conditions prevail. Understudies should also be employed to work under the direction and supervision of these men, the number to be increased from time to time as the field of operation enlarges.

The immediate plan would be to get the printing interests in these selected localities working as units, to the end that the educational features will have opportunity to show results beneficial to the allied industries.

Probably no greater need exists in the printing world than assistance for the local printer in connection with direct-by-mail campaigns in behalf of his individual customers.

Various organizations and clubs have for years been endeavoring to devise "new and different" ideas in the way of folders, booklets, broadsides, etc., to offer local printers everywhere as suitable material for direct-by-mail campaigns. There has been an overabundance of suggestions bearing upon the subject of "How to Mechanically Prepare" such campaigns. Some of the suggestions have been good and others otherwise.

The thought of the United Typothetæ at this time is to make preliminary plans to teach printers who want to know, not only "How to Prepare" but more particularly "How to *Sell*" direct-by-mail campaigns.

If a competent director were to be employed at once for such departmental activity in this association, it would require months of careful preparation as well as consultation with the various advertising departments of the subscribing interests. He would also organize a bureau for the collecting and compiling of necessary data and the formulation of practical plans of operation, before the direct-by-mail service could be placed at the disposal of the membership. When rightly organized and operated, such departmental would constitute a much needed and highly profitable clearing-house of advertising information.

If the United Typothetæ of America seems to be unusually insistent in its attitude that such a bureau be instituted as quickly as possible, it is only because, through correspondence with, and personal visitation of, its representatives to hundreds of printers in all parts of the country, it has become convinced that no greater legitimate need exists today in the printing industry than for authentic, worth-while, dependable advertising counsel, available to printers everywhere.

Through rendering such expert counsel and service, this association will strengthen its position and enlarge its influence to the great and undoubted advantage of every associated interest. Nor in doing so would it be detracting one ounce of strength from the Government's program, or appropriating to itself one iota of what rightfully belongs elsewhere.

Gentlemen, the *need* is great, but the inherent possibilities of this proposed campaign are far greater. In view of the fact that months of hard and intelligent labor must pass before such a department can be made ready to offer its services, there can be no doubt that this is *the* time to start the ball rolling.

There may be a mistaken idea that the United Typothetæ of America either intends to or does provide a part of its revenues to the support of local associations. Such is not the case, as none of the moneys received, either by investment of the allied industries in this plan or by fees and dues of this association, will be expended for such purposes, but will be devoted entirely to the preparation and presentation of educational features, in the various zones which are to be established.

In other words, this plan requires that each local body must provide its own budget that will completely cover the cost of operation, including the cost of educational courses. Thus far in the experimental work during the present year, local budgets have been made in the sum of $76,000. Thus, to each locality where this plan is introduced, are added additional local revenues that will eventually make these constructive measures self-sustaining.

This association has been complimented most highly, and justly so, upon its educational features, which include the Standard cost-finding system, the Standard accounting system, the Standard estimating and the Standard selling courses, but

it is not satisfied that in these it has reached the goal of its ambitions. Advanced constructive measures must and will be continually introduced. And its activities to the extent of its own finances can not stop, whether or not it is the opinion of the interests here assembled that the whole work advance with *prudence* and *caution*.

All industry is entering upon a reconstructive period, and regardless of prevailing conditions, or the length of time they may exist, the effort of the United Typothetæ of America is committed to the advancement of the industry as a whole, that at the entering of the period of great industrial prosperity which is in store for these United States the printing industry shall continue to *lead* and not *follow* other industries in its constructive program.

To this end the following reasons are offered, indicating why the officers and council of the United Typothetæ of America are favorable to the introduction of the Three-Year Plan at the present time:

First — The United Typothetæ of America believes:

That it must preserve its prestige by constructive measures.

That curtailment in its affairs would destroy the influences established.

That the reconstructive period necessitates activity in promoting membership.

That the first step toward conservation is standardization, and standardization, to be effective, is based on education.

That the scope of its educational program will be welcomed and sought by printers everywhere.

That it will require constant study for the period of the war, and result in unification of unorganized interests.

Being purely a constructive course implies that the greater the need, the greater the reason it should proceed.

That in defense of this position, the United Typothetæ of America is being appealed to by printers everywhere that they be given the benefit of these business helps without delay.

Second — The United Typothetæ of America believes:

That in order to launch a thoroughly efficient direct-by-mail campaign in the printing industry it is necessary that it perfect a clearing-house of expert advertising information.

That such a bureau would require a wealth of information to make it of value and to fill the conditions that would confront it.

That this is a momentous undertaking and its value and importance should not be underestimated.

That should this departmental be approved, the work of establishing a more stable membership will make it more effective when it is perfected and introduced.

That it should employ measures toward the establishment of such a clearing-house, in order that when conditions are right it can be presented and fulfil every duty that the most efficient advertising counsel could perform.

It has been rumored that the United Typothetæ of America is about to launch a nation-wide campaign expending over a quarter of a million dollars a year in the Three-Year Plan, and, while it is a fact that through its own and its local associations it does expend in excess of that amount yearly, yet no such course is contemplated at the present time, and the rumor is unfounded.

The United Typothetæ of America does recommend to this committee that the machinery necessary to start the *preparatory* work of the Three-Year Plan be employed, that the affairs connecting its various functions be established, and that, in so far as it is the judgment of this committee, the unorganized conditions in various printing centers be corrected to the extent of organizing them through the educational courses of this association into perfect working units.

Respectfully submitted, ARTHUR E. SOUTHWORTH,
Chairman Executive Committee, United Typothetæ of America.

The following resolution was offered by R. W. Nelson, duly seconded and unanimously adopted:

Resolved: That it is the unanimous opinion of those in attendance at this meeting, representing type, machinery and miscellaneous supplies, paper merchants, envelope manufacturers, photoengravers and electrotypers, in conjunction with the Executive Council of the United Typothetæ of America, that the organization work for the purpose of furthering the Standard cost-finding and educational features contemplated under the Three-Year Plan is sorely needed throughout the country by printers generally, and that the present is a suitable and appropriate time for such work.

Be it further Resolved: That the Executive Council be and is hereby authorized to proceed with the contemplated organization and educational work; and,

Be it further Resolved: That said Executive Council be authorized to proceed with the organization of a bureau for collecting and compiling the necessary data and the formulation of practical plans of operation, so that the direct-by-mail service may be placed at the disposal of the membership when conditions warrant its adoption by the printing industry.

Be it further Resolved: That nothing herein contained shall be construed as approval of any course that will be other than in entire conformity with the government policy as at present outlined or as may be later determined.

The following resolution was offered by President Moulton, seconded by Councilman Craig and unanimously adopted:

Resolved: That the representatives of the allied industries who were invited to attend this meeting, or their duly designated successors, shall be termed an Advisory Committee to meet with the Executive Council for the administration of the Three-Year Plan.

IMPORTANCE OF CONSERVING TIN.

Tin has gone to record prices since the war started — principally within the last year. The supply is so inadequate to the needs of the country that serious steps have been taken to limit its consumption. The following compilation of the various industries which consume the tin used in the United States last year, which we quote from the *New York Times Magazine*, is interesting and is official:

	Gross Tons.
Tin and terne plate	27,600
Solder	17,000
Babbitt and other bearing-metals	10,800
Brass and bronze	4,800
Foil	4,000
Collapsible tubes	2,100
White metal	1,764
Miscellaneous	8,193
Total	76,257

It will be seen that solder and bearing-metals together absorb nearly as much tin as the tin-plate industry, while at least 4,000 tons a year go into tin-foil and over 2,000 tons into collapsible tubes. The importance of the conservation of tin for use in essential war work, such as tin plate, is realized more fully when it is known that the United States is almost absolutely dependent on foreign countries for its supply. Practically none is found in America, more than ninety-five per cent of it coming from the Far East, China and Australia.

THE GERMAN BEATITUDES.

It is not known whether the following creed was composed by a German or by a foreign student of Germanism. It has the ring of genuineness; it is not far-fetched or overdrawn. The military masters of Germany have acted upon this creed, and the German army, their disciples, have lived up to it.

"Ye have heard how in olden times it was said, 'Blessed are the meek, for they shall inherit the earth'; but I say unto you, 'Blessed are the valiant, for they shall make the earth their throne.' And ye have heard men say, 'Blessed are the poor in spirit'; but I say unto you, 'Blessed are the great in soul and the free in spirit, for they shall enter into Valhalla.' And ye have heard men say, 'Blessed are the peacemakers'; but I say unto you, 'Blessed are the warmakers, for they shall be called, if not the children of Jehovah, the children of Odin, who is greater than Jehovah.' "

PROCESS ENGRAVING

BY W. S. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Enamel for Zinc.

J. O'Neil, Boston, writes: "To help out the apprentice who asks for an enamel that will always be safe on zinc I offer this one which I used when I was in the business: To the white of one egg, well beaten up, add two ounces of fish-glue in two ounces of water. Mix together in a mortar 80 grains of bichromate of ammonia, 4 grains of chromic acid, 8 grains of ammonia citrate of iron and 8 grains of rock candy. Dissolve this powder in the glue-albumen solution and add 12 minims of glycerin. Filter well and you will have an enamel that will burn in to a black on zinc without danger of melting the zinc. For quick newspaper etching it has always served me well."

New Dies for Three-Color Engravers.

Some time ago this department was asked what was new in dyes for color-filters and for sensitizing dry plates. Since then *The British Journal of Photography* of July 5, 1918, has come to hand, on page twenty-eight of the color supplement of which a most illuminating page of spectrographs made in the experimental laboratories of the Ilford Company, England, are shown. These spectrographs show the action of a new series of dyes as dry-plate sensitizers and when used as filters. The dyes were prepared by processes worked out by Prof. W. J. Pope, of Cambridge University, and are supplied to the trade by the Messrs. Ilford, Limited. The numerous dye-works that have sprung up in this country have undoubtedly made equally suitable dyes for photographic work, but thus far spectrographs of them have not been published.

Asphalt Resist for Zinc.

S. R. Cox, New York, writes: "Now that copper has become so precious we should like to use zinc more generally for halftones, as has always been done in Europe. Over there, I understand, asphaltum is used for sensitizing the zinc. Can you send me a formula for sensitizing with asphaltum and also instructions for using it? I have been told that the reason asphaltum is not used in this country is that it is acted on so slowly by light. Is that so?"

Answer.— In this country you will have trouble getting the refined and light-sensitive asphalt used to sensitize metal plates. How to refine asphalt has been described in this department, but it is a slow and expensive process. It would be better to get the asphalt resist on the zinc by using glue enamel in this way: Get the best quality asphalt you can; dissolve it in turpentine until it makes an easy flowing varnish, then filter it several times. Coat a dry polished zinc with this filtered varnish and whirl dry. It will give the zinc a light straw color free from specks. Now coat the zinc as usual with your enamel coating. Print and develop as is customary, only dry the enamel print thoroughly instead of burning in. Put the dried enamel print in a tray containing just enough high-grade turpentine to cover it. This will dissolve the asphalt not protected by the light-hardened enamel. Wash the turpentine off quickly under a strong stream of water, and etch. The enamel will come away in the first bite, but it has served its purpose as it is the asphalt that is the nitric acid resist. After the first bite, powder up as usual and you will be surprised at what a fine resist asphalt is and what a clean edge it gives to lines or dots.

Rotary Photogravure Held Up by War.

W. Johnson, Ottawa, Canada, writes: "I am considered an expert at carbon work, having spent twenty years at it in England. I am too old to be of assistance in the war and would like to offer my services as a carbon man in a rotary photogravure plant. Can you recommend me to such a place?"

Answer.— Rotary photogravure is the branch of processwork that has been hit hardest by the war owing to the impossibility of getting presses and the danger that the Government might at any time decide that it is an unnecessary business. It is also the one branch of processwork in which there is likely to be the greatest drive and demand for skilled workmen after the war. Inventors have been busy in all countries on machinery and appliances for prosecuting the work, as the patent office reports show, so the only thing to do is to be patient and wait for peace and the rush of business that will follow it.

Pyroxylin in Collodion.

"Photographer," Washington, D. C., writes: "I read with great interest the 'Process Engraving' department in The Inland Printer and have received many valuable helps from it applicable to our work here, besides keeping posted on all that is new in processwork. I want to contribute this bit of information in the interest of economy when chemicals are so high: In all the government photographic departments they use but five grains of negative cotton to the ounce of collodion, while you have recommended seven grains to the ounce. Also we use only iodids while you recommend a little bromid. Our collodion formula is as follows: Alcohol, grain, 95%, 16 ounces; negative cotton, 160 grains; ammonium iodid, 80 grains; cadmium iodid, 50 grains; ether, sulphuric, 16 ounces."

Answer.— If you will turn to "Horgan's Half-Tone and Photomechanical Processes," page 20, you will find this: "The amount of guncotton can be varied to suit the character of the cotton and the size of the glass to be flowed with collodion. It will be understood that small pieces of glass can be covered quicker and consequently a thicker solution can be used, while with large sheets of glass the coating of the surface takes so much longer that the greater evaporation of the ether and alcohol produces a thicker film from a thin solution than when small sheets of glass are coated. Where the average-sized sheets of glass to be coated are 14 by 17 inches, five grains of cotton to the ounce might be sufficient." You see that five grains is recommended where the sized negatives

are what you are using. The writer made negatives for the United States Government for ten years and used but five grains of cotton then. As to the bromid: For government work it is not required as the copies are black and white, but the commercial engraver gets copy that is yellow with age or on tinted paper. Here the bromid in the collodion helps out, and, for that reason, is recommended.

Wood-Engraving May Come With Peace.

Miss G. M. O'R., who is engaged in salvage work among our wounded soldiers, wants to know if men crippled only in the lower limbs could not take up engraving for a living and where they could learn it.

Answer.— There are so many skilled engravers who have spent a long apprenticeship at photoengraving who gave themselves to their country's service that it is probable, should any of them return wounded, they will be given an opportunity to take up "finishing," the only branch of photoengraving that is sedentary. For crippled men with artistic talent and training there might be an opportunity in wood-engraving, which is due for a revival after the war. They could at least be taught to do the coarse kind of wood-engraving suitable for posters and special advertising purposes. One factor favorable to a revival of wood-engraving is that during the twenty-five years it has been little used the boxwood trees, though of very slow growth, have been permitted to grow. Further, several other woods, and even linoleum, have been found satisfactory as substitutes for boxwood, which grows in all southern countries.

Brief Answers to a Few Correspondents.

"Artist" will find that gum tragacanth instead of gum arabic will prevent water-color flaking off from retouched photographs. White of egg is an excellent binder if used fresh daily. This latter is called distemper.

If "Old Operator" is sure that the surface fog he is troubled with on negatives does not come from the bath or chemicals, it might result from an ill-ventilated darkroom in humid weather.

"Frank:" The substitute for stripping collodion that your friend says he used in Newark was undoubtedly celluloid varnish.

Vincent Walsh, Chicago: There is no book on the swelled gelatin process. "Horgan's Half-Tone and Photomechanical Processes" will probably give all you will want to know about it.

"Printer," Cleveland: That "scold" you forwarded about the damage done to a half-tone by a "screening tool" refers likely to a vignetting or softening hammer used on hard edges. The "horrible example" shown is not the work of a vignetting hammer, but of a dull graver in the hands of an incompetent workman.

The Passing of the Post-Card.

Meeting on a train recently the representative of a picture post-card manufacturer, he complained that their business was almost destroyed by the one hundred per cent increase in postage on their product. He showed me his samples and asked an opinion as to the future of post-cards.

Answer.— The writer tried to console him in this way: That if these exhibits he showed were the best post-cards his concern turned out the postage on them was not sufficient. It should be made so high as to be prohibitive. This opinion evidently did not please him. These post-cards were coarse half-tones printed in raw colors from three Ben Day plates, colored according to this formula: Red, yellow and blue buildings, orange streets, green grass and trees, with deep blue skies. The officers of his house had realized that the war would stop the making of our post-cards in mid-Europe so they rushed in to supply the market, with but one idea in mind, how cheaply they could manufacture them. They thought a fortune was in sight when they found the cheapest engraver, Ben Day "artist" and printer, with the poorest stock possible. Competition from the manufacturing side was impossible. They misjudged the taste of the American public, who had been educated to the beautiful collotype and rotary gravure cards made in Europe and would not buy this factory's cheap and nasty substitutes. Our boys are going to come back from France with cultivated tastes regarding pictures, besides bringing souvenir pictures of places visited. The concerns that will successfully sell pictures after this war must be directed by men with art training. The post-card will likely never be as popular as it once was, but for the artistic picture-card, to enclose in a letter on holiday seasons and as souvenirs, there will always be a demand.

LET'S WIN IT!

Let's win it — the fight for the freedom of earth!
It's ghastly, it's grim; no matter for mirth.
We may have been loath, have been slow to begin it
But now we are in, let's win it! *Let's win it!*

Let's put aside boasting of what we can do,
And strain every sinew to see the thing through!
Let us waste not an hour, let us waste not a minute,
But since we are in it, let's win it! *Let's win it!*

Let's win it! Away with all selfish desires!
Let us think of our children, remember our sires!
Up, up with the Flag, every star that is in it!
The fight is our own, so let's win it! *Let's win it!*

— *Life.*

You may help "win it" by subscribing to your limit for Liberty Bonds of the Fourth Liberty Loan.



Front cover of menu distributed at complimentary dinner to A. J. Robinson, factory manager of S. T. Leigh & Co., Ltd., Sydney, New South Wales, prior to his departure for the United States to study American printing machinery and methods.

MACHINE COMPOSITION

BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results.

Measuring Linotype Matter.

An Idaho operator writes: "As a subscriber to your valued magazine, I am applying for information relative to measuring linotype composition. Is eight-point on ten-point slug classed as eight-point (nine lines to the running inch) or counted seven lines to the inch and multiplied by twelve-eighths of pica measure in width? Here is the question to settle: How many ems of eight-point on ten-point slug are there in a column of twenty inches?"

Answer.— Machine composition is usually measured by the face of the type without regard to the body of the slug. The following way of figuring will give exact figures:

Multiply the length of the line in ems by 12 and divide by the number of points of type-face.

Example:

How many ems seven-point in a line 24 ems long?

24 ems × 12 points = 288 points.

288 points ÷ 7 points = (41 1-7), 41 ems approximately.

To find the number of ems in a galley of linotype matter proceed as follows:

1. Find the number of ems in a line.
2. Find number of inches of matter on galley.
3. Reduce the inches to lines and multiply by number of ems in line.

Example:

How many ems of eight-point linotype matter, thirteen ems wide, 21½ inches being counted a full galley?

13 ems × 12 points = 156 points.

156 points ÷ 8 points = 19½ ems of eight-point in one line.

21½ inches ÷ .112 inch (thickness of eight-point slug) = 192 lines.

192 lines × 19½ ems = 3,744 ems eight-point in galley.

If you desire to find the actual number of ems set where the face of the slug is smaller than the body, the reduction of the number of inches of matter to lines is similar to above. For example, 21½ inches of eight-point on an eleven-point slug. 21½ inches ÷ .154 inches (thickness of an eleven-point slug) = 139 lines. 139 lines × 19½ ems = 2,710 ems of eight-point on an eleven-point slug in 21½ inches.

Second-Elevator Upper Guide Needs Lubrication.

A Missouri operator states that he believes the second-elevator safety-pawl on his Model 8 needs adjusting, if such a thing is possible, as it frequently catches the second elevator without apparent cause. He wants to know what to do to prevent the pawl catching the elevator.

Answer.— As the name implies, it is a safety-pawl for the second elevator. Doubtless the trouble is due to the need of lubrication on the upper guide of the elevator. Graphite the guide-block on both sides and underneath, also rub graphite on the top of the second-elevator bar-plate. Do this daily and you will not be troubled with the cams stopping on the automatic safety-pawl as a result of the second-elevator safety-pawl catching the elevator, which was probably a trifle slow in leaving the guide. This trouble may also be caused by a weak or broken second-elevator starting-spring, which you should examine. If it were not for the pawl, your elevator might remain momentarily in its upper guide, but after the second-elevator cams had turned away from the roller that operates on its surface the elevator would probably drop, and when the bar-plate would strike on the spaceband intermediate channel-rails it might break the lever. The second-elevator safety-pawl was doing its work properly.

Taking Hold of the Second-Elevator Lever.

An Illinois operator writes: "There is a question that has been bothering me for some time concerning the linotype. My question is: Is it advisable to hold to the upper elevator when mounting to the platform on the rear of the machine?"

Answer.— There is no harm in taking hold of the elevator if it is not done as the elevator starts on its down stroke. In such a case it will prevent the elevator seating on the spaceband intermediate channel, which will cause the cams to stop on the automatic safety-pawl. This will necessitate the releasing of the transfer-slide after the elevator is lowered to the transfer point.

Matrix-Lugs Bent While in Assembling-Elevator.

A northern New York operator encloses two small-letter matrices and writes as follows: "Enclosed please find matrix with lower lug bent, the cause and remedy for which I would like to know. I have renewed all rails in distributor-box — upper and lower rails, both front and back — have put a new cam on distributor-screw and have put on a new small piece that regulates the number of matrices that can be lifted, but still the trouble persists, not only with thin matrices, but with letters such as 's,' 'o,' 'a,' 't' and 'l.' The machine is a Model 5."

Answer.— The lower back lugs of a matrix do not have contact with any distributor-screw, hence they could not be bent in the manner described. The contact mark on the left side of the lower lug of the matrix, near its upper edge, shows plainly that it struck the end of the line intermediate rail and was deflected by the blow. This trouble is due to the operator sending the assembling-elevator up with undue force. This manner of sending up the assembling-elevator causes the matrices to rise a trifle which will place the back lower lug of the first matrix in the direct line with the supporting rail of the matrices as they pass through the line-delivery channel. If the matrix is not pressed down by the aligning piece as it is leaving the assembling-elevator it will strike the rail and be bent a trifle. The operator will later find the matrix clogging the magazine in the head of one of the channels. Finding the matrix in the magazine gives the impression that it was damaged in the distributing-box. There were marks in the groove of the matrices which indicate that the end of

the bar-point was interfering slightly with upward movement of the matrices by the lift. A fine file may be used to remove a trifling amount from the end of the bar-point and it will permit the matrices to rise without interference.

Keeping Pot-Plunger in Good Order.

To secure good slugs which will be sharp of face and solid of body, the plunger should be kept in good working order. Cleaning it daily with a wire brush, or in a plunger cleaner such as the Ewald, will insure that the grooves are free from oxid and that the surface offers the minimum of friction in descending in the well. A well-known Chicago linotype machinist has each plunger dipped into a bucket of water and then rubbed vigorously with a wire brush. The action of the hot plunger in the water produces a bubbling of steam that rids the surface of much of its coating of oxid. A Michigan operator states that he has not had a stuck plunger in nine years, not since he commenced to give the plunger a bath in oil and graphite. His procedure is to remove the plunger and insert it into a vessel that contains a mixture of oil and Dixon's graphite. The plunger is then rubbed with a wire brush, again dipped into the oil and graphite, and, after the oil is allowed to drip off for a few minutes, is placed in the well. Besides giving the plunger its daily brushing, the well should be given an occasional scraping with a rotary wire brush. If this latter operation is repeated every other day, the slugs will be solid and sharp of face. However, one must see that the pot-mouth jets are kept open and that the air-vents are scratched out occasionally so that they will not become clogged with oxid.

PRODUCING PAINT SAMPLE-CARDS BY PRINTING.

WE are becoming so accustomed to the accomplishment of the seemingly impossible things in these times that the news of a new and important invention or development is received with very little display of surprise or interest. When the writer had the privilege of receiving the delegation of distinguished master printers from Japan, and escorting them through the plant of The Henry O. Shepard Company, in which THE INLAND PRINTER is printed, he showed them several special presses, and explained that they would print twenty-four or thirty-two colors at one impression. One of the party answered through the interpreter, "I don't believe it." We could not blame him for his answer, as it was the same as the writer wanted to give when the press was first explained to him. In fact, the doubt lingered somewhat until an actual demonstration was given.

The production of paint sample-cards by printing has heretofore been considered practically impossible, not alone from the standpoint of providing a press which would print a sufficient number of colors at one impression; but also on account of the difficulty of securing inks that would give the required effects. Many have tried to accomplish this work, only to abandon their efforts. The first-mentioned difficulty was finally overcome, after years of experimental work, by C. A. Richards, whose inventive genius has produced a press by which twenty-four or thirty-two different and distinct colors can be printed at one impression, the inks being placed on the paper direct from the tint-blocks. Mr. Richards advises us that it is possible to increase the number of colors printed at the one impression — in fact, there is scarcely any limit. The colors can be changed as required, as can also their position on the sheet.

The specimen insert presented in connection with this article is a reproduction of four pages produced for the catalogue of Sears, Roebuck and Company, Chicago, and demonstrates far better than words the possibilities of the press. It will be noticed that on the two inside pages of the insert there are seventy-one different colors, besides those in the illustrations of houses across the top, of which there are eighteen. These two pages were produced in five impressions as follows: Three for the colors, those in the illustrations being printed at the same time as those below; one for the black, and one for the varnishing over the colors to give the gloss effect. The first and fourth pages, which it will be noticed are duplicates, were printed two-on in three impressions, one for the black and two for the colors. The work can be produced in either dull or gloss finish, the gloss finish merely requiring the extra impression for varnishing over the colors, which is done on an ordinary cylinder press, and for this part of the work the inventor has provided a drying attachment to which the sheets are carried direct from the press.

It must be emphasized here that the work is not process printing, but consists of the direct laying on of exact colors. This presented one of the greatest problems which the inventor encountered; namely, to secure inks that would work satisfactorily with this method. Ordinary printing-inks would not work at all, and the ink problem promised to be a serious one. It remained for Rae H. Faulkner, of The Queen City Printing Ink Company, of Chicago, to solve the difficulty. This well-known concern has devoted unlimited time and effort in experimental work in order to produce the necessary inks, and there can be no doubt that it has achieved a well-merited success.

Mr. Faulkner has worked with the inventor for nearly two years, progressing step by step, with the result that at the present time these inks have reached a point of perfection in their working qualities that is very gratifying. He has spent a great amount of time at the Shepard plant, both in and out of regular business hours, noting the workings of the inks, making corrections wherever necessary, as fast as the need of them became manifest, so that every trouble directly traceable to the inks has been eliminated.

When one stops to consider that if even one ink does not work perfectly it retards the output of a machine printing twenty-four or more separate and distinct colors at each impression, the necessity for perfect working qualities throughout all the many colors used is very evident. Therefore, much credit is due the "Queen City" for its success in solving this difficult problem.

An especially interesting and remarkable feature of the four pages shown in the insert is the printing of the colors in the illustrations across the top. The value of these colored illustrations as a merchandising feature was suggested by George F. Tilton, of Sears, Roebuck and Company, whereupon the inventor immediately started to work on and soon perfected special attachments which made it possible to print the colors in the illustrations at the same time as those below. Thus it is possible to show the paint colors and also give the suggestions for color combinations for houses on the same sheet.

The possibilities of this method of producing this class of work have been recognized by the largest paint manufacturers as well as the leading mail-order houses, as it presents the most practical way of showing reproductions of paint colors.

With the former method of producing paint sample-cards it was necessary to give the paper a ground coat, after which the paint colors were applied by hand and then varnished. The sheets were then hung in a drying-room until thoroughly dry, after which they were cut into chips of the required size and mounted in the proper position on the card. It will readily be seen that a tremendous saving will be made in the expense of production by this new method.

Since the presses have been in operation the great demand for the work has kept them going practically day and night.

The work is being produced by The Henry O. Shepard Company, which company has been granted the exclusive license for the United States.

NEWSPAPER WORK

BY G. L. CASWELL.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

What Should Be the Advertising Rate?

An Eastern publisher says he has the Standard cost system in his office and has a detailed account of everything. He writes to find out what rate he should make for advertising in his paper. The only excuse we can see for his seeking such information from us or anybody else would be that he has found his costs so very much lower than the generally accepted figures for producing display and white space that his conscience bothers him when he attempts to charge the usual price. If that is the case it is the first one on record, so far as this writer knows. If the fact is that this publisher finds his costs far above what the general run of publishers are able to charge for their display advertising, then the case is different. But in either case, nobody can tell a man who has a complete and working Standard cost system in his office what he should charge for his advertising space. It is conceded he should charge a profit on the business. The big question with most publishers is to ascertain the cost of carrying advertising and figuring out the profits so that they can come anywhere near meeting competition. At the present time a weekly newspaper publisher having a circulation of 2,000 copies of his paper should not make a rate of less than 22 cents per inch for display, and 25 cents would not guarantee him more than a fair profit.

Proofs of Insertion for Advertisers.

It is not only sensible but patriotic to do everything to save print-paper now. No matter how it is accomplished, the idea is commendable. But more than usually commendable is an idea recently adopted by the Waterloo (Iowa), *Evening Courier* for the double duty of proving up accurately to foreign advertisers and agents and at the same time saving print.

Briefly we will outline the plan, as follows:

Manager Peterson first sent out a circular letter to all advertisers asking if they would be satisfied with one page of any issue of the *Courier* showing an advertisement for checking purposes. He received favorable replies from nearly all of those addressed. Hereafter agencies using the *Courier* will receive their proof of publication in a manila ten-inch envelope across the top of which is printed in large type, "Proof of Publication." It will be one page of the *Courier* (taken from a spoiled press copy, by the way), containing the number of the page and the date of publication. Thus one spoiled press copy of the paper may serve to furnish proof of publication to several advertisers. Mr. Peterson estimates the plan will save the *Courier* about $250 per year in white paper alone, and he thinks that if the 2,700 dailies in this country would adopt a similar or a better plan it would go a long way toward relieving the paper situation. When it is considered that nearly every daily paper sends out a large number of copies to all advertisers, whether they have advertisements in the edition or not, the number running from one hundred to five hundred copies, the saving occasioned in this way multiplies wonderfully. Mr. Peterson outlines a splendid plan, also, for keeping account of those agencies which are to receive these proof envelopes. Space for this issue compels us to leave that matter for another time. We expect to present the plan because it is so easily applied to all papers, large and small.

Again the Help Shortage.

A thousand country daily and weekly publishers would sell out and quit business tomorrow, if they could, because of the shortage in labor necessary to carry on their business and the increasing inroads on their profits. In this connection we wish to reiterate something concerning which we wrote in this department last month, and emphasize the rest, that is, publishers must move along with the times. The one who adheres to old rates and conditions now will be run over and crushed by the tanks of the enemy — high prices. It is not alone in the wage scale that the trouble comes, but in everything else. The help, however, is the first essential and it slips away in a night. Suppose we urge again the building of fortifications in the way of female help; help from the owner's family; help from those under age and over age who may appear capable of development. We visited a big job-printing shop recently where two big Miehles were being run at part of their capacity and fed by women — one a country girl who never saw a press before that month, the other a former school-teacher who found she could make more money at this work, and just as easily. It will not be hard for that shop to get lots of the same kind of help now that they have started. Do not try to sell out and quit now. After the war there will be hundreds of men returning from the army who will want and need the opportunity that your layout affords.

These are the days when delinquent subscribers are being harassed by the war. Slackers in business as well as slackers in patriotism all feel the grind of the wheels of Juggernaut. If the publisher takes his share of Liberty Bonds he must collect from his subscribers. The time is here. The Government says to save the print-paper you have been wasting on dead beats.

Rules Stated for Saving Print-Paper.

Neither man nor newspaper should be able to violate government war orders with impunity. We will all agree to that. And then we wonder why the War Industries Board did not make their "suggestions" for the conservation of print-paper "orders" instead. That possibly would have been a method of arriving somewhere and with all in complete accord so far as the newspapers are concerned.

It may be well to give some attention in detail to this print-paper conservation program as it affects the country publishers.

To begin with, the Priorities Board of the War Industries Board has listed paper-mills as fourth in the class of essential industries and their supply of coal will be on that basis. Each paper-mill is put upon a pledge that it will not furnish any

paper to any consumer who will not also sign a pledge that he will exercise the greatest possible economy in the use of print-paper, "and will observe all rules and regulations of the Pulp and Paper Section of the War Industries Board."

We are dealing with the proposition now as it affects the country weekly papers, and following is paragraph four of the circular issued, just preceding the fifteen specific rules:

"Each publisher shall eliminate the following wasteful practices. If for any reason a publisher desires to continue any of these practices, he must adopt some other methods to accomplish at least a fifteen per cent reduction in the paper used." This paragraph is followed by the fifteen rules, which may be disregarded in detail and in toto if the publisher "desires" to make the saving in some other way.

Recently at a convention of weekly publishers we were able to see how some of them will try to twist the regulations to suit their own ideas and convenience, if not to disregard them entirely. Among a large number there were very few who did not indicate a desire for some evasion of the propositions laid down, excepting number one. They might pay attention to the weight of stock used.

In what we say here we do not wish to leave any impression that we are finding fault or criticizing the Board or any part of it which laid down the suggestions, except to impress the smaller publishers with the fact that the restrictions laid upon them are so kindly, and give such latitude, that it may lead to considerable evasion or disregard of the suggestions and to dire results. Country weekly publishers must make the saving required or stand disgraced as a class before the Board. If they look upon the "suggestions" of the Board as such, then many of them will not come across with the saving required. The result will be curtailment of supply of print-paper for them and possible suspension for want of it. The tone of the convention mentioned indicates that there is not enough realization of the situation.

Digest of the Rules.

Rule No. 1 will take care of itself.

Rule 2.— No publisher may continue subscriptions after three months after date of expiration unless subscriptions are renewed and paid for.

We found the first surprise of the convention in the way the weekly publishers interpreted the above rule. While many agreed that this would mean practically the cash-in-advance plan of subscriptions, and welcomed it, others immediately began arguing against that idea — said they could cut down on anything else but circulation and save the fifteen per cent required, and if they did, then "it was none of the Government's business." It was argued that as circulation is the basis and foundation of all newspapers, there must be no curtailment of circulation. Others declared that if the rules required the publishers to collect for their subscriptions and stop a lot of wasteful use of print and the mails, it would be the best thing that ever happened to them. But in the end the loophole left by paragraph four of the introduction was still open and to obey or disregard Rule 2 was more debatable in the minds of many than before.

Rule 3.— No publisher shall give free copies of his paper except for actual service rendered, except to camp libraries, etc.

This rule caused considerable discussion as to whether or not papers might be sent free to soldiers in the army. To some it looked as though they could not be, and to others that they could. Again they got away from the real idea that the object of the "suggestions" laid down is to save print-paper.

Rules 4 and 5 were least troublesome to weekly publishers.

Rule 6 was not debated to any extent.

Rule 7.— No publisher shall send free copies in exchange for other publications, except to such other publications as are printed within the county or within a radius of forty miles from his point of publication.

The only contention regarding this rule was as to whether or not one publisher could send a check for another publisher's paper and the latter send a check for the former's paper, or whether they should exchange subscription receipts, etc. The conclusion was tacitly understood to be that publishers have still the right to subscribe for such papers as they want — bearing in mind the object of the rule, the saving of print-paper.

Rule 8.— No publisher shall sell his publication at an exceedingly low or nominal subscription price.

Rule 9.— No publisher shall sell his publication to any one below the published subscription price.

These two rules were subject to interesting debate, or, rather, remarks. Experiences with certain farm papers and advertising magazines that have not pretended they had to have any money from subscriptions were cited, and hints at extreme waste of paper in sending such publications through the mails were offered. If the rule stops cut-rate subscription solicitors it will be welcomed by nearly all newspaper publishers. Rule 9 may make others realize there is a business standard and that their own product has a stable value.

Rule 10.— No publisher shall offer premiums with his publication unless a price is put upon the premium separately, and the combined price is at least seventy-five per cent of the sum of the individual prices.

There was a general satisfaction with this rule, and again the past methods of farm papers with whips and currycombs as premiums was referred to.

Rule 11.— No publisher shall conduct voting or other contests for the purpose of obtaining subscriptions; subscriptions obtained in this way will not be considered bona-fide subscriptions.

As a rule, publishers will welcome this rule and abide by it willingly. So will business men in every community where the newspapers have had the voting contest habit. The rule will work to the advantage of the paper that is fittest, of course, and the saving of print-paper will be enforced upon some who have used the white paper freely in yearly campaigns.

Rule 12.— No publisher may issue holiday, industrial or other special editions.

Most of the questions asked concerning this rule were as to whether publishers could issue extra pages to take care of Liberty Loan advertising, many pages of special plates for which are being offered the publishers now. The expressed view that they could not do so and make the saving of paper required struck some of those present as effectually killing off a lot of good local business they have usually been able to secure and at the same time help the loan campaigns. Others lamented the fact that their usual big holiday business would have to be tabooed to the extent of refusing business men the space they will want. Unfortunate, but to save print-paper it will be necessary to curtail even to that extent.

Rule 13 requires that publishers shall procure paper from the nearest available source of supply, quality and price being equal, and to that nobody will object.

Rule 14.— Publishers of papers of more than eight pages in size will reduce the pages in excess of eight pages twenty-five per cent. This reduction shall be an average reduction over one month's period.

Here is one of the hardest conditions to be met by the publishers, and yet the vital one to most of them if they are going to save print-paper without reducing their circulations. If a twelve-page paper has to cut down its extra pages twenty-five per cent, it will mean a ten-page paper most of the time. A ten-page paper would have to cut to eight pages once or twice a month. An eight-page paper must also go slow under the fifteenth and last rule laid down, as follows:

Rule 15.— Any publisher of a four or eight page paper will be considered to have fulfilled the requirements of this order if he immediately puts into effect paragraphs numbered 1 to 13, inclusive, and in addition thereto reduces to the lowest possible point all pressroom waste.

The question is asked, with what and when are comparisons made? We have found no answer exactly for that, but presume the Board will supply details later. Reduction in size will be "an average reduction over one month's period," but just what

month is not stated, whether the last previous month before the rules became effective, or the same month in the previous year. If the latter, then the saving can be made and will be made. But if the comparison is to be that of November with July, then the saving will be hard to effect.

We know there are a hundred other questions that could be asked and considered regarding all these rules. We have given as briefly as possible just the points raised in a meeting of live-wire country editors, and what their conclusions amounted to. It seemed to us that they did not regard the matter seriously enough, and that their desire for evasion of the rules to suit their own convenience is indication that the smaller publishers are going to get in bad as a class. We take this matter up thus in detail to get their attention and their coöperation. If they get in bad with the War Industries Board now, they will suffer severely later on if the war continues. They may lose their right to ask any consideration whatever.

Therefore, observe the rules as orders and get squarely adjusted to the necessity for saving print-paper. The Government demands only what seems necessary during this war time, and it is unpatriotic and harmful for any one to obstruct or hinder the big plans that our great men have thought out.

Methods of a Very Successful Paper.

The agency commission proposition is further defended in the following:

"'Should the direct advertiser be entitled to agency discount?' is a question introduced by Mr. Hitt's letter and your comment thereon, appearing in the August number of THE INLAND PRINTER under the caption, 'Why Pay Agency Commissions?' You invited interested publishers to enter the discussion, and this letter is in response to that invitation.

"Two years ago *The Columbus Telegram*, with which I have been connected for a number of years, adopted the business principle of denying direct advertisers the benefit of agency commission, meaning by 'direct advertisers' those who do national advertising.

"Long before that we had been convinced of the value of national advertising patronage, and we recognized in it possibilities of greater development. Both on moral and business grounds we deemed it expedient to encourage its development by protecting the interests responsible for the larger volume of patronage. Reference to our ledger readily disclosed the fact that not to exceed five per cent of the volume of our national advertising was placed by the advertisers direct, while ninety-five per cent was placed by the advertising agents. We concluded, therefore, to protect the agents, and that rule will be maintained so long as the balance of patronage shall remain in their favor.

"In the first place, we do not consider the agency as being solely a representative of the advertiser. In newspaper campaigns, especially, we consider the agent a representative of both the advertiser and the publisher. He is dependent on the advertiser for business, and dependent on the publisher for income.

"We issue two rate-cards. They are exactly alike, except the clause in reference to rates. The card mailed to direct advertisers allows a discount of five per cent for cash with order, or two per cent for prompt monthly settlement; the card mailed to agents allows agency discount and a cash discount.

"We believe in quoting the rate desired by the agent — whether it be a gross rate, net rate or line rate. Though the variety of rates is confusing at times, any one of the three will yield the publisher the same income. The fact that some agencies require one, and others require another rate, is due to a lack of standardized methods, and is a condition which should be remedied. From the standpoint of the publisher we consider the gross rate by far the preferable.

"So many phases of operation in the national advertising field contribute to the success of the publisher that a full treatment of the subject might encroach on your space. I have mentioned only a few which seem to be basic, in the hope of contributing some idea which may eventually bring the agencies and the country publishers into a closer relationship, mutually pleasant and profitable. LLOYD SWAIN."

Favors the Agency Commission.

Anent the discussion started in this department in the August issue of THE INLAND PRINTER by Mr. Hitt, of South Carolina, we have received other contributions concerning the matter of advertising agency commissions. As indicating one small publisher's views on the other side of the question we give below an interesting argument which has some good points:

"After reading Mr. Hitt's letter in THE INLAND PRINTER for last month, and your comment thereon, I felt like replying if the following is not out of place:

"The agency commission is an established trade practice accepted by most all publishers as fair and almost necessary to obtain the largest results to those interested in buying, handling or selling advertising space. The objectors to the practice are invariably publishers of small papers who have had neither the business training nor the advantage of meeting those responsible for the practice or knowing their reasons for establishing it.

"The practice has nothing to do with any publisher's rate and the complaining publishers are usually the ones who have a rate that is down to rock bottom, and the giving of the commission would be a serious matter with them. They prefer to "holler" rather than to use some good business sense and a little back-bone to raise their rate.

"In town I must solicit advertising, write copy, call several times in some cases for the copy, and also in a number of cases to make the collection. I regret that it is not possible for the agency to do this for me for fifteen per cent, for I find that it costs me more than that amount. Now, if it costs more than fifteen per cent to handle local advertising, in addition to the composition costs, etc., I would like to have some one tell why I should not allow this amount to the agencies in the cities that do this for me. It is cheaper than I can do it, and as there are hundreds of agencies they can be in that many places, in which it would be a physical impossibility for me to be.

"Of course, if your rate is not high enough to cover a fifteen per cent overhead charge for soliciting, writing copy and collecting, then the giving of the commission would be a hardship. To simplify the matter is not to get the ninety per cent of the publishers who give commissions to change to your way of business, but to change yourself and get in line with the ninety per cent by raising your rate, printing a rate-card and giving the agencies the commissions to which I think they are justly entitled. As long as the men who have been exceptionally successful follow this plan I don't expect to have much time to listen to the tale of woe of the fellow who, while he is figuring it down to a gnat's hair, is losing a lot of good business.

F. M. O'FUREY."

A PRINTER'S CREED.

I believe in the printing business as a profitable activity when pursued along the sound and simple fundamentals of all business.

I believe in coöperation, in mutual loyalty, in unity of action, in habitual effort for the common good.

I believe in progress generally, in growth, improvement and advance without rest.

Consequently, I entertain an untiring ambition to better conditions, methods and men.—*Seattle Composing-Stick.*

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Government Printer of Australia Visits United States.

During the past month THE INLAND PRINTER was again favored with a visit from a representative of the printing industry of Australia in the person of Albert J. Mullett, Government Printer of the Commonwealth of Australia and the State of Victoria. Mr. Mullett, like Mr. Robinson, our visitor of the preceding month, is in this country for the specific purpose of studying American machinery and methods, and especially the situation as regards paper.

Machine Composition Club of Chicago Passes Out of Existence.

Tuesday, September 12, marked the close of the activities of the Machine Composition Club of Chicago, which for years has represented the interests of the houses doing machine composition, and which at the time of the amalgamation of the various organizations in the city became known as the Machine Composition Division of the Franklin-Typothetæ of Chicago. Since the new organization known as the Trade Composition Association has become identified as a branch of the Franklin-Typothetæ, the Machine Composition Division has merged with it, forming the Trade Composition Division, which will represent the interests of the machine composition houses in the parent body.

Shepard Employees Hold Patriotic Meetings.

Workers in all departments of the plant of The Henry O. Shepard Company are demonstrating that they are backing up the boys at the front by holding patriotic meetings every two weeks on Friday. Work is stopped throughout the plant shortly before the noon hour, and a special patriotic speaker is provided for each meeting. Among those who have already delivered addresses are some of the best speakers that can be secured in the city, and since it has become known that the meetings are being held requests have been received from others for an opportunity to give a talk.

The meetings are under the supervision of a committee, consisting of representatives of each department, which is responsible for all the necessary details. The results have proved of great benefit, not only from the standpoint of the interest and enthusiasm that have been aroused but also from the clearer insight that has been given into matters of national importance and a better understanding of the situation now confronting us as a nation.

On Friday, September 20, an exceptionally interesting and instructive talk was given by Mlle. Vivian De La Moreaux, a French girl twelve years of age, who is assisting the organization known as the Four-Minute Men.

The work is commended to other printing-houses, small or large, throughout the country.

Australian Firm Invites Correspondence From Manufacturers of Printing Machinery.

Additional evidence of the way in which printers in other lands are looking to the manufacturers of this country for printing machinery and supplies is shown in the advertisement of R. Collie & Co., of Australia, which appears in the advertising section of this issue. This company is inviting correspondence from manufacturers with a view to development of trade after the war. Herein is offered an excellent opportunity for manufacturers of printing machinery and materials who desire to extend their business when conditions will permit. This announcement also shows how the business concerns of our allied countries are already preparing to resume normal operation as soon as a victorious peace has been declared.

Joseph C. Maigne.

News has been received of the death of Joseph C. Maigne, a member of the firm of O. J. Maigne Company, New York city, manufacturer of printers' rollers. Mr. Maigne was born in Manhattan, moving westward when a boy and locating in Chicago, later returning to Brooklyn, where he made his home for about sixty years. Prior to becoming associated with his brother, O. J. Maigne, in the manufacture of printers' rollers, he was in the jewelry business, having a store on Broadway, near Canal street. Mr. Maigne was a veteran of the Civil War, having served with the Thirteenth New York Infantry.

A Method of Reducing Bills for Stereotype, Linotype and Monotype Metals.

The present prices of type-metal are head and shoulders over anything in the past, as tin now costs over a dollar a pound and lead also is at its record point. On top of this the world's shortage of tin makes the future supply a problem, even at the enormous price asked. Tin and lead are two metals which are vital in the manufacture of many things essential to winning the great war. For instance, solder and babbitt are both mixtures of tin and lead, and it is impossible to construct machinery without them. So conservation in this direction is more important than ever before.

We are all aware of the mysterious disappearance of type-metal — especially stereotype, linotype and monotype metals. The printer does not sell these metals; he uses them, then melts them to use again, so they never leave his establishment, except in the case of houses doing work for the trade, in which case the metal is generally returned after it has been used. Still, his type-metal disappears. If it didn't, there would be no replacement necessary, and the first purchase of metal would be the final as well. In order to find out how fast it has been disappearing, it is only necessary to look up the amount paid out for new metal since the purchase of the original supply. Bills for type-metal go on forever, an accepted expense, and an everlasting drain on the profits.

Where does the type-metal go? It all becomes skimmings in the long run. Every time metal is melted, part of each bar changes its identity and finds its way as skimmings into the junk-barrel. The skimmings may be sold to a smelter and a cash price received from him, or pos-

sibly a percentage of the metal he reclaims. As high as one-third of the metallic content of the skimmings may be sweated by use of a kettle, throwing the residue with its remaining two-thirds of metallic content away, or selling it to the smelter at a price below what he would pay for the original skimmings; but regardless of the procedure it is necessary to keep on buying new metal, and the amount paid out is the true gage of the leakage.

Skimmings result from the chemical action between the air and the hot metal. In plain words, it is oxidization, and while few people are aware of it, the skimmings are as rich in metallic content as what remains in the pot. If one could so change the laws of metallurgy that there would be no oxidization, there would, of course, be no skimmings, and we would simply go on melting our castings over and over again without loss. This, of course, is impossible; oxidization is inevitable, and the skimmings will continue to accumulate.

A way to overcome this difficulty seems to be pointed out by Mason, Davis & Co., Chicago, through the use of the Cornwall process and dross converter. The company claims that its process recovers the entire metallic content of skimmings in a single operation — a single step from the original skimmings to the recovery of the last particle of metallic content. The estimated expense of reclaiming the metal is said to be less than ½ cent a pound, which makes this process one that should receive the consideration of all who use stereotype, monotype or linotype metals.

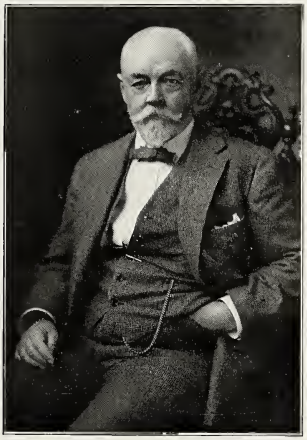
In the past, one of the worst evils was brought about by continual meltings without regard to chemical changes in the metal. To aid in overcoming this difficulty, Mason, Davis & Co. have established a service department planned along the lines of the Bureau of Standards. From time to time they make laboratory tests of the metal and recommend whatever ingredients are necessary to keep the chemical and physical character of the metal unchanged and ideal for the purpose intended.

Another thing that discouraged conversion of drosses in the past was that it was not generally known that monotype, linotype and stereotype metals have different proportions of lead, tin and antimony; so that unless the drosses were kept separate, the metal recovered from the mixed dross would not be suitable for any one of the three purposes. The nature of their business has made Mason, Davis & Co. a clearing-house for ideas on the efficient handling of drosses, and these ideas are offered in pamphlet form.

Where there is not enough type-metal to warrant an individual installation, two or more concerns can use the process by joint ownership, or upon a plan of community service; that is, one taking care of the rest for a certain consideration. As Mason, Davis & Co. seem to substantiate their claims, their offering certainly comes at an opportune time, and they will be given many opportunities to extend the use of their process.

George A. Poole Passes Away.

The passing of George A. Poole, president of Poole Brothers, Chicago, brings a deep sense of loss, especially to those who knew him in earlier years and were familiar with the active, useful part



George A. Poole.

which he played in the growth and development of the printing-trade.

Probably the most notable characteristics of Mr. Poole were the singularly upright character of his life and his genial and kindly disposition. This combination naturally brought him many loyal friends, both within and without the circle of his business life, and was undoubtedly an important factor in his business success. Coupled with these qualities was a native modesty, which made personal publicity of any kind most distasteful to him.

Those who will most deeply feel his loss are the employees, especially the "old guard" of Poole Brothers, for to them all he was ever the loyal friend and counselor and helper in times of stress.

Mr. Poole came of good old New England stock. He was born on March 4, 1843, in Rockport, Massachusetts, in the residence which had been the Poole family home from the earliest colonial days. In this connection it is interesting to note that this house was shelled by a British vessel of war during the war of 1812, on the very night in which Mr. Poole's father was born in it.

Mr. Poole spent much of his youth in East Milton, Massachusetts, and with the pioneering spirit of a true New Englander came West in 1866, for some years representing the clothing firm of Philip Wadsworth & Co., of Boston. His duties took him over a good part of what was then the "wild" West, much of which, west of the Missouri River, he was obliged to cover by the old-fashioned stage-coach, or by river boats.

A few years later Mr. Poole, with his uncle, William H. Rand, and Andrew McNally, formed a partnership which purchased the job-printing plant of the *Chicago Tribune*. This partnership was afterwards incorporated under the name of Rand, McNally & Co., of which concern Mr. Poole was treasurer until 1870, when with his brother, William H. Poole, he established the printing-house of Poole Brothers. For many years the work of the firm was confined to printing for transportation companies, with a patronage that included practically every railroad in the country. The concern had the distinction of being the largest one in the United States exclusively engaged in transportation printing, but in later years the business was extended to the general commercial field.

Mr. Poole was always interested in the welfare of the printing industry, as well as in the reputation and success of his own business. One illustration of this interest will suffice: In 1880 Mr. Poole, together with Andrew McNally and C. H. Blakely, well-known Chicago printers at that time, addressed a call to the printers of the entire United States to gather in Chicago, as they considered the conditions at that time ripe for the formation of a national printers' organization. At this meeting the United Typothetæ of America had its origin.

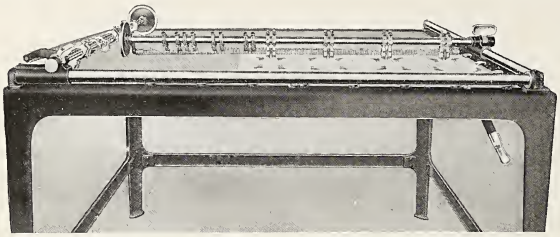
Since his retirement from the active management of the business some years ago, Mr. Poole has spent his time principally at his summer home in Holland, Michigan, and at his winter home at Cocoanut Grove, Florida, retaining his residence in Chicago.

An Accidental Test of Stability.

In a recent article describing the removal of its plant to a new location the *Herald-Republican*, of Salt Lake City, Utah, says: "By the way, one of the *Herald* linotypes fell two floors to the basement when being hoisted to its present location. It hit twice on the way down and the only damage done was a bent cam-roller and broken glass. Rather remarkable." The linotype has been put to many tests, purposely and accidentally, but the severity of this breakage test has rarely been equaled.

The Hancock System for Laying Out, Imposing and Lining Up Forms.

"Standardization and efficiency" has been the key-note in the printing industry, as well as in other industries, for years past, and each year brings some new development, either machine, method or process, for simplifying the work on the various operations connected with printing. Probably one of the most important offerings of the present year is the perfecting line-up machine manufactured by The Hancock Perfecting Lineup Machine Company, 146 Summer street, Boston, Massachusetts, a half-tone reproduction of which is shown here. This machine, together with the Hancock system layout book and traveler sheets, is designed to simplify, and at the same time insure accuracy in, the work of making up and lining up forms, doing away with the old method of using the foot rule and pencil.



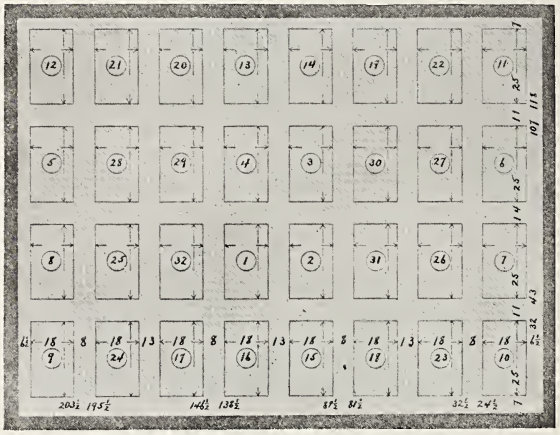
The Hancock Perfecting Line-Up Machine.

By the use of this system, Mr. Hancock states, a 32-page form, which would require from 2½ to 4 hours by the old method, can be made up in from 30 to 90 minutes.

The illustration of the machine shows how the lining up of the sheets is accomplished. The time required for the actual lining up of a 16 or a 32 page form, it is claimed, including setting the gages and registering the indenting wheels on the machine, is about two minutes; for other forms up to 128 pages, 5 to 7 minutes. Both sides of the sheet are lined up at the same time, and once the machine is set, any number of sheets can be lined up without variation in a few seconds each.

There is nothing complicated about the Hancock line-up machine, and the entire method of lining up sheets is extremely simple. The sheet to be lined up is placed on the bed of the machine, drawing it up to the gages in practically the same manner as on a cylinder press. The lever, which shows in the illustration, is moved to the right, which clamps the sheet on gripper edge and side-gage end. The markers are then set on the desired graduations, starting with either arm, and following measurements indicated on the layout sheet. When this is done, the arm is simply pushed across the sheet and the indentation wheels indicate the correct line-up of the sheet. This operation is repeated for both the vertical and horizontal lining and the sheet is then perfectly lined up on both sides at once.

The marker frames which support the indenting wheels are made so that the edges of the wheels are in exact line with side of frame. Setting the frame so that the wheels will indent the sheet is a simple movement, and the entire construction is such that no error is possible, as the frame automatically locks itself.



Hancock Layout Sheet, or Traveler Sheet, Arranged for Thirty-Two Page Form.

One of the most important features of the Hancock machine is the fact that sheets may be lined up before the form goes to press, thereby eliminating all waiting time in the pressroom for lining up.

To secure the best results all along the line, from the original planning of the job, through the composition to the final registering and lining up of the printed sheet, the layout book and traveler sheets should be used. These sheets represent, in small size, the layout for the complete form for any number of pages up to ninety-six, and they are perforated so they may be torn out according to the number of pages in the form. The accompanying illustration shows the sheet as arranged for a 32-page form, with the width and depth of the type-page, also the number of picas to be placed between the margins, filled in. With this sheet properly filled in according to the instructions given in the book, which requires but very little figuring at the time the work on the job is being planned, and sent with the copy and job-ticket through the different departments, every man working on the job has complete instructions — the compositor, the type measure; the make-up man, the length of page; the stoneman, the exact number of picas to place in the margins, as well as the proper layout; the pressman, the number of picas to gage the sheet from the gripper and side; and, when lined up on the perfecting line-up machine, the graduations on which to set the markers.

Mr. Hancock states that while his perfecting line-up machine is new, in the sense of but recently being placed on the market, it is the result of years of study and research under actual conditions in a modern print-shop, and is now offered as a perfected, standardized product, built of the finest materials obtainable, and accurate to one one-thousandth of an inch. Complete information, with samples and specimens of the work accomplished, will be sent upon request.

To dependable concerns, The Hancock Perfecting Lineup Machine Company offers the opportunity of a demonstration in their own plant.

Star Composing-Sticks Now Made by Eagle Engineering Company, Springfield, Ohio.

Announcement has been made of the fact that the business heretofore conducted under the name of The Star Tool Manufacturing Company has been taken over by the Eagle Engineering Company, also of Springfield, Ohio. The full line of the popular Star composing-stick, as well as other Star tools, will be sold by the new company, which is under the same management as the old. Communications and orders should in future be addressed to the new company, the offices of which are in the Shuey Factories building.

New Sample-Book of Thin Papers by Esleeck Company.

The Inland Printer has received a copy of the new sample-book which has just been issued by the Esleeck Manufacturing Company, Turners Falls, Massachusetts, in which are included sample sheets of all the items in that company's regular line of onion skins, manifolds and thin bonds, except one or two items the sale of which is confined to a few jobbers. The sample-book is tastefully gotten up and shows the various lines manufactured by the company in the several weights and colors in which they are made.

It is not the intention of the company to distribute these sample-books broadcast, but we are informed copies may be secured by printers and large users of such papers as the Esleeck company specializes in.

Australian Printers' Supply House Publishes Trade Magazine.

F. T. Wimble & Co., Limited, Sydney and Melbourne, Australia, is a large firm which manufactures and sells a comprehensive line of the materials, equipment and supplies required in the printing and allied industries. As a unit of its general advertising scheme the company publishes a magazine entitled *Wimble's Reminder*, which is issued quarterly. This big organization celebrated its fiftieth anniversary during May, 1918, and the publication for that month, a copy of which we have had the privilege of examining, was called the "Jubilee Commemoration Number." There are fifty-six pages, 9 by 12 inches, in the issue, exclusive of the four cover pages, approximately half of which are devoted to display advertising exploiting the various items supplied the trades by the company, while the other half are filled with articles concerning various trade activities, which are both interesting and practical. As it should be, the publication is an exemplification of the highest ideals of the printing art, pleasing, harmonious and legible typography being set off by admirable presswork. The magazine should prove an incentive to better work wherever it finds its way.

Interesting facts noted in the letter which accompanied the publication are that F. T. Wimble & Co., Limited, operates the only typefoundry and the largest printing-ink factory below the equator. The present managing director, Fred T. Wimble, who was the first to manufacture printing-ink in Australia, is the third of a generation of pioneer printing-ink makers of Great Britain.

New Secretary-Treasurer of Horton Manufacturing Company.

An announcement has been received to the effect that E. M. Ferguson, formerly of the Knudson Ferguson Manufacturing Company, Duluth, Minnesota, has succeeded C. J. Halling as secretary-treasurer of the Horton Manufacturing Company, Minneapolis, maker of the Horton variable speed pulley and guard.

Former Typefoundry Man Now in Charge of Printing-Plant at Fort Sill, Oklahoma.

R. E. T. Bohart, who for seven years prior to his enlistment in the United States army on August 5 was Oklahoma representative for the American Type Founders Company, is now in charge of the printing department of the School of Fire for Field Artillery which is conducted at Fort Sill, Oklahoma. Mr. Bohart worked from the Dallas house until it was closed, and has operated from Kansas City during the four years since that time.

In a letter from Mr. Bohart we gather the information that the plant at Fort Sill is a fairly large one, as it requires a force of fifteen men to operate it. A large and a small cylinder press and a line-casting composing-machine are the large units of the equipment.

Mr. Bohart is regimental sergeant-major, School of Fire for Field Artillery, and should be addressed thus by friends who desire to correspond with him.

Brass Manufacturers Adopt a Catalogue Size.

The following resolution was unanimously adopted by the National Association of Brass Manufacturers, at a meeting which was held in the city of Cleveland, Ohio, on September 12:

Considering that an exhaustive research on behalf of your Committee on Standardization of Catalogues has revealed the fact that the page which best meets all the requirements of ample size and convenient filing, which is based on a mathematically correct proportion of length to width, permitting a tremendous saving in paper, type composition, wash-drawings, line-drawings, etc., and which, at the same time, can be produced at a low cost from universally stocked paper, and on printing and folding machinery in general use throughout the country, measures 7½ by 10⅝ inches;

And has also revealed the fact that this size is well calculated for international adoption and is in keeping with the larger plans of systematization now being worked out in different parts of the world;

Further considering that this size has also been adopted by the National Catalogue Conference held at Chicago on May 22, 1918, is recommended by the Standardization Committee of the National Association of Purchasing Agents as the standard filing size for all catalogues and other reference matter, and that it has been officially adopted by the National Hardware Association, and the United Typothetæ of America;

Considering further that the United States Government has already taken steps to limit, as a conservation measure, the number of stock paper sizes to those in most general use, which includes the sheet from which this 7½ by 10⅝ catalogue is economically printed, therefore

Be it Resolved, That the National Association of Brass Manufacturers also adopt as its standard size for catalogues 7½ by 10⅝ inches, and thus aid in the general conservation movement, and in the greater business efficiency of the nation.

All Transfers for Chicago Street Railway Printed on One Specialty Press.

We are informed that the Chicago Surface Lines handle more transfer passengers than any other street railway system in the world. The task of providing transfers which confronts the management is, therefore, no small one. In order to meet the growing demand for transfers a new Meisel rotary printing-press was recently added to the equipment of the printing-plant conducted by the company.

It is said that this new machine, even when running below normal speed, 326 revolutions per minute shaft speed, is more than able to take care of the transfer requirements of this great street railway system. At low speed it turns out 132 sheets per minute, or 7,920 per hour. The next higher speed calls for 8,400 sheets per hour. Each sheet has the impression for ninety-six transfers, and ten sheets are accumulated on the cylinder, delivered at once and jogged into place. The present output is at the rate of 43,000 sheets, or 4,128,000 transfers per day, an exceptional record even for high-speed specialty presses.

The Meisel Press Manufacturing Company, 944-948 Dorchester avenue, Boston, Massachusetts, builders of this press, have recently issued a new catalogue in loose-leaf form, in which the various models of Meisel presses are illustrated and described. Printers interested in the possibilities of the rotary press in quantity production should secure a copy of this catalogue for their information, as it is mailed free on request.

THE INLAND PRINTER

HARRY HILLMAN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

VOL. 62. OCTOBER, 1918. No. 1

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing-trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; Chicago Trade Press Association; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; Printers' Supplymen's Club of Chicago; Advertising Association of Chicago.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50; payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.— To Canada, postage prepaid, three dollars and fifty cents; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES.

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.

RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., 109 Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: 40 cents per line; minimum charge, 80 cents. Under "Situations Wanted," 25 cents per line; minimum charge, 50 cents. Count ten words to the line. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order. The insertion of ads received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of The Inland Printer free to classified advertisers.**

BUSINESS OPPORTUNITIES.

FOR SALE — Small modern job-office in good printing town of 40,000; can prove to be a money-maker and a good, rapidly growing business; am pricing this plant right so I can enlist before the war is over. O 559.

WANTED — One live, hustling printer in each locality to handle our line of sales and order books, duplicate and triplicate, carbon sheet or carbonized; large demand; liberal commission. THE WIRTH SALES BOOK CO., Chicago.

FOR SALE — Up-to-date job-office, equipped with two C. & P. presses and other machinery and type to handle any class of jobwork; established 4 years, and located in Southern cantonment city. O 734.

ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, $1; circular and specimens for 2-cent stamp. THOS. M. DAY, Box 1, Windfall, Ind.

FOR SALE.

GOSS FOUR-DECK, SINGLE-WIDTH PRESS FOR SALE CHEAP — Equipped with Kohler electrical system; prints 4 to 32 pages; two folders; is set up and can be shown running. O 730.

LINOTYPE, Model No. 5, now running, good condition, for sale; low price. O 738.

FOR SALE — 43 by 56 inch Miehle, $2,500, and two 26 by 34 pony Miehles, $1,200 and $1,300, on floor in Chicago; proof-presses — 16 by 25 Potter, $200; 25 by 25 and 11 by 25 Vandercooks, $200 and $100; 20 by 25 Shniedewend, $120; cutters and creasers — 22 by 24 Universal, $500; 14 by 22 Gally, $225; 29 by 42 Potter, $900; stitchers — No. 6 Morrison, $175; No. 1 Monitor, $200; cutters — 35-inch Seybold, $400; 34-inch C. & P., $325; 38-inch Sheridan, $275; 32-inch Garden City, $200; 30-inch new series Advance, $180; 25-inch Advance, $145; 22-inch Leader, $60; Gordons — 10 by 15 N. S. C. & P., $265; 10 by 15 C. & P., $220; 10 by 15 Challenge, $180; 11 by 17 Challenge, $180; 12 by 18 Challenge, $240; 12 by 18 Golding Art Jobber, used little, $485; 13 by 19 Thomson, $350; 14 by 22 Thomson, $575; wood goods, special machinery and material. Tell us your wants. We can sell your surplus machinery. WANNER MACHINERY CO., 714-716 S. Dearborn st., Chicago.

Megill's Patent
SPRING TONGUE GAUGE PINS



QUICK ON

Send for booklet this and other styles.

MEGILL'S PATENT
Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only $4.80.

E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK
From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES



VISE GRIP

Send for booklet this and other styles.

VOL. 62

The INLAND PRINTER

The Leading Trade Journal of the World in the Printing and Allied Industries

NO. 2

NOVEMBER, 1918

ABNORMAL COSTS*

By J. M. THOMSSEN

THESE are abnormal times. Seventeen months ago our country entered into the world war for democracy. More than one-half of our man power is directly or indirectly connected with this the greatest war the world has ever known. While one-tenth of our man power has been or will be called to the colors, four-tenths of the man power or producers are working in industries essential to winning the war, leaving only five-tenths of the workers in this country following their usual pursuits in life. In the five-tenths are included the farmers and the railroad men, and if these are placed in the essential class — and they should be, for it is claimed the farmers are as essential as the men and women working in the ammunition factories, and the Government has proclaimed our railroads as essential, in that all the great roads are under government control — only two-tenths of our man power is left on which to draw for the working force required to man such industries as are not considered essential to winning the war. This winning the war is the one task before us today, and all other things, no matter how important they may seem to us, are and must be subordinated to it.

Our President and our Congress have called the flower of our manhood to fight our battles for us. Your boy — my boy — is over there, or sailing the deep blue sea, or in the cantonment, awaiting orders to sail at any moment. And many thousands more are ready to enter the training-camps. The millions of young men now in the army and the navy are the finest and noblest the world has ever known. Taking these men — the best producers we have — out of our industries, and placing them in the active service of our country, caused the abnormal conditions under which we live.

Abnormal times have produced abnormal costs. Every article of food, every article of clothing, every article made in our great factories, whether a necessity or a luxury, costs much more, and some many times more, than four years ago. Laborers today in many instances are earning 100 per cent more in wages than was paid them in 1913; and artizans in many of our factories are coining money — making it so fast that they hardly know what to do with it. When a man that is not even rated as a first-class mechanic, and that can not write his own name, can make a weekly bonus of $36, times must be abnormal.

These abnormal conditions are also affecting the printing industry. Everything going into the making of a book, the getting out of a catalogue, the publishing of a magazine or newspaper, the printing of a simple business-card or letter-head, has greatly increased in price, and on some of these articles the manufacturer will not even quote a price, nor state a time when delivery can be made. Not knowing what his costs are going to be, the printer is asked to quote prices on work to be done for his customers.

Let us examine into some of the reasons for these abnormal costs as they are related to the printing business. One of the items, and a large item, entering into our costs is paper. A No. 1 machine-finished paper that sold at $3.45 per 100 pounds at the mill to jobbers in 1913 now sells for $8.25 for 100 pounds at the mill — an increase of 139 per cent. A mill that makes quite

*An address delivered by J. M. Thomssen, of the Methodist Book Concern, Cincinnati, Ohio, before the convention of the United Typothetæ of America.

a variety of papers — writings, bonds, ledgers, etc. — received an average of 6 cents a pound for its product at the mill in 1913, and today the average price per pound is 12 cents — an increase of 100 per cent. A sulphite bond made by this mill was sold for 6 cents a pound by the Cincinnati jobbers in 1913, today it sells for 15 cents a pound — an increase of 150 per cent.

But let us look at the comparative costs of some of the materials entering into the making of paper. Rags, third blue, costing $1.40 per 100 pounds in 1913, now cost $4.75 — an increase of 239 per cent, and these are the rags used in most of the papers you and I purchase. New rags went from $4 per 100 pounds to $10 per 100 pounds in the same period — an increase of 150 per cent. The chemical wood-pulp used in making paper increased 102 per cent in price in the last five years. The average increase in the cost of the following items entering into the making of paper, namely, bleach, lime, alum, rosin, glue, starch, clay, filler, silicate and lumber, is 71 per cent. The price of wires and felts has increased 139 per cent, and there has been an increase of 102 per cent in the wages paid the men working in the paper-mills in the last five years. Fuel has increased 174 per cent in price. I have said nothing about the increased price of dyes used at the mills. Permit me to give you two items only. These are exceptional. Going into the room where the dry colors were kept, the owner pointed to a keg on an upper shelf containing blue dyes, and stated that he formerly paid 60 cents a pound for that blue, and now it was costing him $9 a pound — an increase of 1,600 per cent; and then he referred to a green that formerly cost 36 cents a pound for which he now pays $18.

Another great item of expense in the printing business is the ink. In going over the prices now paid in our plant compared with the prices paid in 1913, I find an average increase in the price of cover blue, the chromatic colors, job-press black, blue and red job-inks, etc., of 52 per cent. I also find that there has been practically no increase in the price of the cheaper black inks, no increase in job blacks, and only a very small increase in the half-tone black. But let us look at some of the increases inkmakers are paying for the materials used in the making of ink: rosin, 247 per cent; linseed-oil, 332 per cent; gas black, 471 per cent; blue toner, 247 per cent; crude oil, 200 per cent; pigments for red, 1,050 per cent; chemicals for blue, 2,066 per cent. Then we must also consider the increased fuel cost of 102 per cent, the increased labor cost of 60 per cent, and the increased cost of machinery and repairs of 100 per cent. And at these increases they are not able to buy the materials required in large quantities, and frequently not at all. With these figures staring us in the face, is it any wonder that salesmen have been instructed not to endeavor to sell the cheaper inks? And are you not surprised that ink is sold at prices prevailing today? I know from personal interviews held with some of these men that they care little whether school keeps or not.

All printers use more or less of bindery materials. There has been a marked advance in these. Let me mention some, giving the prices paid in Cincinnati in 1914 and 1918: Common cloth, 94 per cent; vellum de luxe cloth, 162 per cent; imitation leather, 162 per cent; No. 1 heavy red buffing, 166 per cent; law skiver, 100 per cent; binders' board, 157 per cent; gold leaf, 54 per cent; glue, 133 per cent; wire, 60 per cent; soft twine, 125 per cent; linen and cotton thread, 175 per cent — an average of 126 per cent.

Let me here give the increases on some of the supplies purchased by us, 1918 over 1913:

In the electrotype foundry we paid the following increases: Pig lead, 97 per cent; electrotype metal, 62 per cent; tin-foil, 117 per cent; beeswax, 56 per cent; copper anodes, 60 per cent.

In the pressroom we find the following: Gasoline, 60 per cent; coal-oil, 125 per cent; wipers, 157 per cent; composition rollers, 247 per cent.

Purchases made for the composing-room show the following increases in materials: Monotype metal, 76 per cent; pig tin, 101 per cent; linotype metal, 73 per cent; padding-glue, 186 per cent.

These are times when our Government expects us to make use of such machinery as we have and discourages the buying of new. If today we bought an additional cylinder press, we would pay about $5,000 for a press that a few years ago could have been bought for $3,000, and the price of the press has not advanced in proportion to the increased cost of material and labor entering into the building of the press, for labor has advanced 65 per cent and the pressbuilder today is paying an advance of not less than 140 per cent on all materials and castings going into the printing-press.

And what applies to the printing-press will apply to all machinery used in this industry. If prices have not advanced anywhere from 50 to 100 per cent, it is only a question of time when they will do so. In figuring today one should not fail to consider what it will cost to replace old machinery with new.

Then there are other materials that must not be overlooked. All offices, no matter how well equipped they may be with typecasting machinery, must buy more or less from the typefoundry. Body type has increased 64 per cent in price in the past few years; job-type, 67 per cent; brass rule, 88 per cent; cabinets, cases and stands, 40 per cent; and there are other items too numerous to mention.

One item we must not overlook, and that is the increased wage paid to our employees — and it does not yet appear what it will be. Figures are not available showing the increases in wages paid in various

cities in the United States; but taking our own plant, the increases range from 10 per cent to 37 per cent, and show that a 20 per cent increase is a fair average. There are plants in Cincinnati that are paying a greater increase than we are, and there are other plants that are paying less. But in cities like New York, Chicago, and cities on the Pacific coast, increases in wages have been granted that far exceed the 20 per cent paid in Cincinnati.

There is, however, a matter far more serious than the increase in wages paid everywhere, and which in the printing industry is far less than that paid in other lines. Let me simply refer to figures contained in this paper. The increases mentioned are as follows: To workmen in the paper-mills, 102 per cent; in the ink-factories, 60 per cent; in the machine-shops, 65 per cent. If your experience is the same as the experience at the Methodist Book Concern, then, while there has been an average increase in wages of 20 per cent, there has been an average increase in the hour-cost of 35 per cent. The men are not producing as much today as they did five years ago. A similar condition was found in one of the paper-mills I visited, and also in one of the ink-factories. And one must not charge the men with laying down on their work. I believe our men at least are working as hard today as they ever did, and in the other industries the loss in production was attributed to the frequent changes in the working force. The main cause, as I view it, is that the men today are not as steadily employed as in former years. Work in many of the departments is either a feast or a famine — either more work than they can handle or very little to do. This results in much unchargeable time. With the present scarcity of skilled labor, one holds on to what help he may have, even though one can not keep the help constantly employed.

In the foregoing I have presented an array of facts and figures on abnormal costs that are almost startling. They were to me, and must be to you. They came to me in homeopathic doses; and you are taking them in all at one time. But in the words of the preacher, "Let us hear the conclusion of the whole matter." And I wish that I had words to picture these conclusions, so that they might be indelibly impressed on the minds of all that hear me today.

Costs seem abnormal to us; but are they? Go back over the figures presented and see if you will not agree with me that the price of book-paper is not too high, considering the prices paid for materials used in making paper and the enormous increase in labor cost. In all probability the price of book-paper will be higher than it is today, and that soon. From the figures submitted, one must conclude that the mills making writings, bonds, ledgers and the more expensive papers are selling their product at a lower price than the cost calls for, and it is only a question of a few weeks or months until there will be a marked advance in these papers. Our Government has put paper on the essential list. The War Industries Board urges all printers to economize in the use of paper wherever possible. It asks the publishers to reduce the size of their publications, and the book publishers to cut down the number of new titles over that of last year. What for? In order that the United States may supply to our Allies the paper that the Allies can not make, and to supply South America and the islands of the sea with paper formerly purchased in Europe. This tends to increase prices.

The inkmaker must either get more money for his product or get out of the business. He can not sell inks at present prices much longer and continue to exist. The making of ink is not considered an essential industry by our Government, like that of making paper. Unless ink is put on the essential or preferred list the time may come when we can get paper, but not ink.

And what applies to the paper and ink makers will apply to the makers of all other materials purchased by the printer. Were it not that the Government has called a halt on the rise in certain commodities, there is no telling to what heights these would soar.

The fact remains and stares us in the face that all costs entering into the production of a piece of printing will be higher, rather than lower. We call these increases in the cost of materials and labor "abnormal costs." But are these costs abnormal? Compared with the present cost of material and labor they are not. Our costs today are not abnormal. In many cases they are much lower than they should be. Like the paper-maker and the inkmaker, the printer has been sending out estimates and quoting prices based on conditions as they were a year or more ago, hoping to somehow, by manipulating the work in the plant, do it for less money than it could be done for in the past.

Those of us that have cost systems base our costs on a twelve months' or twenty-four months' average. Such an average should be used in normal times — not in abnormal times. Should we not return to the first principles of cost-finding, the very beginning, and instead of using an average of months, use the present costs, the abnormal costs, in all prices that are quoted to our patrons? And one need not make an apology or explanation for the prices that we quote our customers. Order paper today, and order other stock today, and frequently you will be told that no quotation can be given, nor the time stated when delivery will be made, and the price will be the price prevailing at the time delivery is made.

In many industries it is not a question of price — it is a question of getting the goods. Why not let this same rule apply to the printing business? We need an educational campaign to educate the users of printing to buy *now* — *now* is the time when printing will cost less than in the future. *Tomorrow*, prices will be higher.

HOW CAN THE PRINTER CREATE UNUSUAL BUSINESS?*

By JAMES M. EVANS

A MERE glance at the subject on which I am glad to have the opportunity to talk to you this morning, seems to suggest as the answer some sort of a formula or set of rules which could be applied by any printer to the conditions under which he is working. As a matter of fact, when I said that I would try to get together some material on "How the Printer Can Create Unusual Business," I did not realize that my interpretation of the subject was so far from a literal one. It was only when one of our boys asked me for the recipe so he could go out and rush in a few orders to boost his sales that I discovered how the subject would be interpreted.

True, it would not be difficult to give some specific examples of how orders have been secured by creative methods — orders which the printer would never have seen if he had not worked out a plan and proved to the customer that it could be used to advantage in his business. It seems to me, however, that the creating of unusual business in our industry ought to be considered by all of us on a broad scale — in fact, most any kind of a scale (one as good as the engravers', for example) for the buyers of printing to use as a guide, which would be a big start toward creating a lot of really unusual business.

Mentioning a scale naturally brings up the price question. It isn't my intention to go into this at any great length, because price really has mighty little to do with creating unusual business. But in this connection I just want to tell you what an advertising manager who is a big buyer of printing said to me a few days ago. We were discussing the present situation in the advertising field, and finally got down to the position of his own company, which has been devoting most of its plant to the production of war material for quite a number of months. In spite of this fact — or because of it — this company has continued to advertise quite extensively. It has been a liberal user of newspaper and magazine space and, strange as it may seem, has bought more direct-mail advertising in the past year than ever before. Naturally, I was interested to find out how he figured it. Of course, I knew he was pursuing the proper course because he was spending money! This is what he told me: "You see we realize that we will be in a stronger position than most of our competitors if we keep our name and regular product before the public during the war. Some companies are doing this in a limited way in the magazines, but are using very little direct-mail advertising, and it probably seems strange to you that we are using so much. The reason is simply that we know we must *get to the prospect* if we want to keep him interested, because he has so much to read about and think about in connection with the war."

I call this a pretty good boost for the product we printers have to sell.

Continuing, this advertising manager said: "We find, too, that we can place our advertising to so much better advantage now than in normal times. We can get more concessions from publishers because their space is not so much in demand, and we can buy our direct-mail advertising at really unusual prices."

I said to myself, "Well, here is some unusual business that did not have to be created!"

Mr. Buyer then asked me why we printers never seem to have any fixed price. I told him frankly that I didn't know, but again I said to myself, "Another one of those fellows *who have been educated by we printers* to look upon the printer as a man without a price!" And, for my part, I would just about as lief have him look upon me as a man without a country.

Printing is one of the few businesses in the world that is not run on a "pay-as-you-enter" basis. When we put it on that basis, it will not be necessary to do so much creating.

Let us take, for example, the printer whose product is largely so-called advertising literature. How much business does he create that he never sees? Every printer who has worked on this creative business knows.

Now, all this can be changed — changed by the printing organizations represented right here in this convention, if we will only get busy and do it.

How often have you worked out a definite plan for a prospective customer, to find later that it was not *your* plan at all? You really put a lot of time and thought on it and presented it to the prospect in concrete and comprehensive form. He liked it. He said it sounded mighty good to him and he would certainly consider it. He did. The more he considered it, the better he liked it. He considered it so much that before long he considered it his own.

About that time he decided to ask you for a price. You gave it to him. Again he said he would consider

*An address delivered by James M. Evans, of the Evans-Winter-Hebb Company, Detroit, Michigan, before the convention of the United Typothetæ of America.

it. He did, and naturally considered it high, so he outlined *his* plan to several other printers and asked them to show him what they could do with it. Result, more dummies. Finally the order is placed — with the lowest bidder! Where do you get off on your creative work then? Thank the Lord, they aren't all like that, but there are still more than enough of them!

And why should the customer worry about it, even though he may have bought the most costly one of the whole lot submitted, if judged by results? Weren't you eager to submit this plan of yours, and weren't the other four or five printers just as eager to submit theirs? What would have happened if you had said to this prospect before giving him the plan, "Please pay as you enter"? He probably would have said, "Nothing doing!" But if all the other printers had pointed to the "pay-as-you-enter" sign, it is a certainty there never would have been five or six plans and as many sets of dummies submitted.

Yes, I know that this is old stuff, but the sooner we realize that we are giving away the biggest thing we have to sell — our creative ability — the sooner the printing industry will be fifth as a business. As an industry, I believe it is rated fifth in size; as a business, about thirty-fifth.

All of us have undoubtedly thought about this, but no one has figured out a way to do it, and I doubt very much whether any one man can figure out a way. But it can be done if we will simply get together and do it.

The time is coming, and I think it is not so very far away, when the successful printer in self-defense will have to have a merchandising organization which will be strong enough to prove its real value to the advertiser. As things are now, the printer simply has an opportunity to "bid on jobs."

All of us have a certain number of regular customers who know what we can do for them. Because of the fact that we do produce results they stick by us, in spite of the fact that their business is on a price basis — the basis which is used frequently as an entering wedge.

In addition to this alluring price which is hung up before the customer continually, we have the specialists of various kinds who try to convince the customer that he can effect a big saving by using the services of the specialist. In this way only one plan is necessary — that of the specialist — and then the customer can give the printers a chance to bid on the job.

If we will just forget this bidding on jobs and get busy creating clients it will not be long before the buyers of printing will realize and appreciate the fact that we have something to sell besides so many pounds of paper and ink.

Is there any good reason why we should not sell our advertising at a fixed price, just the same as the publishers of the big newspapers and magazines sell their advertising at a fixed price?

You never hear of an advertiser saying to the publishers of three or four newspapers in a city, "Here is a schedule, now you fellows get busy and bid on it, and the one who gives me the lowest bid gets the business." You never hear of an advertiser offering the Curtis Publishing Company $3,500 for a page in the *Saturday Evening Post* just because he can buy a page in some other publication for that price.

The time is coming, gentlemen, when the printers of this country are going to take their proper position as advertising men. But in order to do it they will have to organize, individually and collectively, on a merchandising basis. There are a lot of us today who do not know how to merchandise our own product, to say nothing about helping the other fellow to merchandise his.

I have discussed this subject a number of times with printers and advertising men. The general opinion seems to be that it would cost too much to organize in this manner. Of course it will cost, but we are going to have to put up an argument, just like the farmer who was told by one of his customers that his prices were getting exorbitant. He said, "Well, mum, you see it is this way: When a chap 'as to know the botanical name of wat he grows, an' the zoölogical name of the hinsect wat eats it, an' the chemical name of wat kills the hinsect, some one's got to pay the bill."

That is just exactly where I claim we are, except that we are the "some ones" who are paying the bill. We are supposed to have a thorough knowledge of merchandising, just as the advertising agent is supposed to have. He gets paid by the man whose product he sells, or by his client — sometimes by both!

If it were possible for one individual organization to work out a plan of this kind, and if I knew how to do it, I would be at the job right now. I know it is not possible, but if we would get together, I say again, it could be done.

One of the things we would have to do would be to make it an iron-clad rule that no member of this organization furnish either plans or dummies without just remuneration. I understand there is one printer who does this now, and maybe there are others, but we all ought to do it. To be successful we will have to do it.

Some of you probably saw the advertisement of the Hammermill Paper Company in the *Saturday Evening Post* of September 14, which says, "You'd startle your tailor if, when you wanted a suit of clothes, you asked him to submit a bid in competition with a dozen other tailors." Of course you would startle him. He doesn't have to sell his product on that basis because his customers have not been educated that way. Do we have to admit that we are not as good business men as the tailors of this country?

In considering the merchandising side of our own business there is another thing we will have to do, and

that is, learn to advertise our own business. A lot of us have undoubtedly given our customers good advertising ideas, and in many cases have been paid for them, but do you realize that mighty few of us know how to advertise our own business? We don't even use good direct-mail advertising — our own product. If we did, this advertising itself would create a lot of unusual business. We don't use other forms of advertising which can be made to produce unusual business.

How many of us believe that the right kind of newspaper advertising will pay? I know that I didn't believe it until we tried it out long enough to prove that it does pay. And right along this line we can take a good lesson from one of the largest publishers in the world, who actually uses direct-mail advertising as one of the important factors in selling the space in his publications.

Right now we ought to be preaching advertising — every one of us. The only reason a lot of manufacturers are not advertising today is because we have not preached the necessity of it as we should. They have had a lot of other things on their minds, and in many cases have practically forgotten advertising of all sorts. If there ever was a time when direct-mail advertising ought to be used by many of our manufacturers who have been devoting their energies to war work, now is the time; and it is up to us to do it because they have their hands full. Here is a real chance for us to create some unusual business for men who are too busy to do it themselves.

Of course, we must do everything we can to help win the war. That needn't interfere, however, with helping to put our manufacturers on a basis which will enable them to lick foreign competition in the big commercial war which is bound to be waged, not only in this country but in every other country, just as soon as we have licked the Kaiser.

CHIEF AMONG THE ESSENTIALS

By O. BYRON COPPER

IN this time of much talk about essential and non-essential vocations, it is well, while giving all due honor to agriculture, to recognize that there are, nevertheless, other trades equally as important and indispensable to the winning of the war as is farming. Of course, we probably should place agriculture at the head of the list, because, in the scheme of nature, food is the first requisite to survival. As Napoleon wisely said, "An army marches upon its stomach." But, there are other considerations: For instance, what good is an army that is not equipped with the modern implements of war — with machine guns, automatics, bayonets, ammunition, etc.? This thought shows us unequivocally how extremely essential are the trades of the various metalworkers, inventors, munition-makers and gunsmiths.

Again, what is the worth of an army, though well fed and well armed, if it be not also well clothed, that it may withstand the rigors of exposure to weather and long, tedious waits in cold, damp trenches? Hence the utter value of the textileworker and the tailor.

But, after all is said and done, after the whole list of makers of war essentials is rehearsed, we must reflect upon the idea which ought to have occupied, and did occupy, our minds the very moment war was declared — aye, in the breathless hours of deliberation even before the fatal die was cast — the army itself.

How can a nation wage a war; how can we win a war, or even begin one, if we have not an army — a loyal legion of patriotic, peace-loving, hard-fighting soldiers? And pray what calling of civilized man is the prime factor in creating and rallying such a legion — what was the prime factor in creating and rallying it in America this past year and a half? It is the same honorable vocation that made the name of Ben Franklin, the name of Horace Greeley, of William Dean Howells, Henry George, Theodore L. De Vinne, Henry Watterson, and of a hundred others that echo perennially down the corridors of immortality — that same noble calling which has ever been, and, I trust, ever shall be, in the vanguard of the race's progress and the safeguard of its liberties — namely, the calling of the printer-journalist.

How else, do you suppose, remembering the doleful nature of public sentiment in the United States on and before April 6, 1917 — how else than through the patriotic press of this nation do you think it could have been possible to awaken the American masses from their lethargy, quicken the pulse of national patriotism, correct the strong prevailing prejudices and distorted conceits, and arouse our people to a proper sense of their responsibility in the grave situation which then confronted them?

And let me assure you, without fear of well-founded contradiction, that through correction of such public prejudice and misconception of issues of fact, and through that only, was it possible to incite volunteering to the gratifying height which it reached, and permit

the peaceable passage of the selective conscription act — the two chief factors that have combined to give us our grand, brave brigades of patriots now spread broadcast over this fair land and facing the fearful foe in the bloody battle-lines of sunny France.

What accomplished all this, did I say?

The American press — the newspapers of this country, which as a unit took up the word of truth and patriotism and passed it on, and on, and on, until, through the immutable law of repetition, it grew to colossal power, and the American army, like a mushroom under the magic influence of the midnight moon, sprung up over night, as it were.

This is what the American newspapers did for America — they created the American army.

Then, may I ask you, which is greater, the calling which clothes the army, or that which instills true patriotism into that army's soul? The trade which arms the legions, or that which informed them of their sacred duty? The vocation which equipped the soldiers, or that which inspired them with the glorious privilege of dying, if need be, for the sake of democracy?

In short, which is the greater, the calling that feeds this wonderful American army, or the calling which created it?

Doubtless the laurels must be conceded to the power that creates and animates, rather than to that which merely nourishes.

But now let us consider how the American Congress has paid the debt which it owes to the press — how this glorious factor has been rewarded for the incalculable service rendered in the crisis of our national life:

Instead of recompense, or even commensurate encouragement by way of kindly legislation, measures have been enacted which impose a most heavy hand upon the institution which must ever remain Democracy's chief hope and support.

And, while the Government maintains no establishments of its own to compete with private concerns in the manufacture of uniforms, shoes, guns, paper, etc., nor mills to compete with those privately engaged in the manufacture of foodstuffs, yet a public printing-office has long been deemed an absolute necessity, and through its stamped envelope department the postal branch becomes a direct competitor with the private printer — or, rather, a monopolist in that field.

Again, news is plainly the newspaper publisher's stock in trade, and none more valuable just now than news of governmental affairs and of the war. Yet, instead of such material being passed out for dissemination through the country's free press exclusively, the *Official Bulletin* emanates from Washington as, in principle at least, a direct competitor in this line.

Nor is that all: While this great nation has millions to spend for any and all of the various products of industry required in the conduct of governmental activities, including prosecution of war, for publicity, which every man of sound sense recognizes as positively indispensable to the successful conduct of governmental business — the kind of publicity, too, which can be secured only through the nation's free press — it never has appropriated one cent.

Is not this a stain upon the history of an otherwise rich and generous nation?

GOOD ENGLISH IN LITERATURE

By F. HORACE TEALL

INNUMERABLE essays have been written about good English, yet there is urgent need of more general understanding, especially of the fact that many details are and must be subject to disagreement. Few things are more plainly evident than the existence of differences among our best writers in their style of uttering identical thoughts; indeed, we may not be far wrong in asserting that such differences are prime elements of distinctive literary style. A specific lack in nearly every writing on the subject is shown in the dogmatic assertion of correctness of some one form only, and incorrectness of all other forms of the same import. Here, indeed, is a thought worthy of serious consideration.

This article is not intended as a discussion of what is good English, but rather to note some of the details above alluded to, more especially some matters of form.

A book entitled "Principles of Composition and Literature," by Robert Huntington Fletcher, Ph.D., professor of English literature in Grinnell College, begins thus: "Most persons, including most college students, are far from perfect in spelling, punctuation, grammar, and the simpler principles of rhetoric. Faults in these elementary matters are not to be condoned. They should be disposed of by thorough drill before the student passes on to the higher aspects of composition, in which nothing can be satisfactorily accomplished otherwise." The present writer believes this to be a sound doctrine. But if none of these faults may be condoned, who is the writer of English whom we are able to class as perfect? For instance, one of

the first desiderata of rhetoric is clearness of expression, which must include accuracy in sense. Dr. Fletcher defines grammar thus: "Grammar is the body of rules that give correctness to language," which is surely not an accurate definition. How could rules give correctness? They may prescribe correctness, and if they do that it is the correct application of them that gives (that is, produces) correctness. I have never seen elsewhere such a definition of grammar. It is not a good one.

"Good use," says Dr. Fletcher — and by this he means largely what "good English" means — "is merely the general agreement of people who are competent to decide, or whose decision has got itself accepted, as to what practice shall be adopted in cases where there is no other governing principle. It applies in various ways, in spelling, punctuation, grammar and rhetoric." This seems to restrict "good use" to cases of mere convention, but the term in the author's later matter is more inclusive, as it should have been here.

One of the matters of word-form that show the most regrettable lack of conventional agreement is the possessive as seen in the book mentioned, as Bates', Dickens', etc. Many other authors advocate and use this form, while probably more authors, and surely a large majority of grammarians, make it Bates's, Dickens's, etc. Goold Brown was so strongly in favor of the fuller form that he condemned the other as showing ignorance only.

"A recent critic," says Brown, "who, I think, has not yet learned to speak or write the possessive case of his own name properly, assumes that the occasional or poetic forms are the only true ones for the possessive singular of such words. . . . He letters his work 'Peirce' Grammar,' and condemns, as bad English, the following examples and all others like them: Otis's letters, Gates's command, Knox's appointment, Meigs's promptness, Williams's oration. It is obvious that this gentleman's doctrine and criticism are as contrary to the common practice of all good authors as they are to the common grammars, which he ridicules."

Brown expressed more minute criticism than any other grammarian ever did, and naturally he sometimes was not as accurate as possible. In the passage quoted, for instance, the assertion of common practice is evidently inaccurate, although he accompanied it with many citations, truthfully quoted. He could have cited fully as many of the best writers as directly opposed. One of his contemporaries was Dr. Peter Bullions, who said: "When the nominative singular ends in *ss*, or in letters of a similar sound, though to retain the *s* after the apostrophe is never wrong, yet, as a matter of taste, it is sometimes omitted." This more nearly approximates the truth, for that time and for this, though it does not tell all that could be told.

What is here said about the possessive forms, while meager enough, is all that seems advisable for the immediate purpose of this writing. It shows quite decidedly that the authorities are not nearly unanimous. Half or more of the English-speaking people use the full form of possessive, and many of them insist that the other form is absolutely erroneous. Many of those who use the shorter form brand the fuller one as error. A few are sufficiently tolerant to admit the right of personal choice. And as it is now, so it has been from the beginning.

The condition thus disclosed as to forms is typical of the whole subject, excepting the many methods of expression which are so thoroughly established as based on simple principles that no one disputes them.

Quality in English is mostly attributed to single words and to the propriety or impropriety of their associated use. Many words when first used have been subjected to severe objection as bad English, but have eventually become thoroughly established. The word reliable is a good example, although a few generally liberal writers still insist that it is bad English. One of the earlier objectors was Richard Grant White, who utterly denounced it, saying that accurate expression would make it rely-upon-able. His nonsense may be strongly challenged, with the reminder that he did not object to laughable, which is equally liable to assertion that it should be laughed-at-able. It has long ceased to be adequate objection that a word is not made in strict accordance with the commonest mode of derivation.

Good English for use in books is quite properly held to demand more formality than good colloquial English calls for, and more even than what is necessary in periodicals, especially daily newspapers. It is even said quite commonly that one "should not talk like a book." This is true only as applied to conversational use of purely literary words. He who is master of the primary principles of grammar, so that he can make his talk impeccably grammatical while still fluent, is the best user of good spoken English. Such a person would seldom use a word like impeccable in talk, though it is perfectly appropriate for such use in addressing people presumably of sufficient education to understand it and to appreciate its propriety.

Variety is said to be the spice of life. Don't run short of spice in your printing-office. Use your head as well as your hands.— G. W. Tuttle.



PRINTED IN FOUR COLORS BY THE HENRY O. SHEPARD COMPANY, CHICAGO, FROM LEAD MOLD ELECTROTYPES. REPRODUCED
BY COURTESY OF THE GIBSON ART COMPANY, CINCINNATI, OHIO. PROCESS INKS BY PHILIP RUXTON, INCORPORATED

EDITORIAL

One of the regulations issued by the Pulp and Paper Section of the War Industries Board in connection with the conservation of paper requires the discontinuance of sending any copies after the expiration of a subscription. This makes it necessary for us to take a reader's name off our list as soon as his subscription expires unless the order for renewal is received promptly. In order to notify our subscribers of the expiration in time, and to enable them to avoid missing any copies, our circulation department is sending out the subscription expiration notices much earlier than heretofore. We urge our subscribers to keep this in mind and send their orders for renewal early. This will enable us to prevent their being inconvenienced through not receiving copies and thus breaking their files of The Inland Printer.

"President Wilson should have the support of every man, woman and child in his efforts to counteract the peace drive which the central powers are undertaking to put over," says the *Manufacturers' News* for October 10. We would add to the above that President Wilson *does* have the support of every true American. We long for peace, and the sooner it comes the better we will be pleased; but only one kind of peace will satisfy us, and that is the kind of peace our President is seeking to bring about — a righteous peace, peace in which all peoples may rest assured that no small group of militarists with their perverted minds will ever again be permitted to disturb the world and cause the bloodshed and heartaches we have been forced to witness these past four years and over. In order that such a peace may be brought about, we, the American people, will support our President to the end. We have given additional evidence of our continued support by oversubscribing the Fourth Liberty Loan. We will do the same with the next loan, and also the other drives for funds to help our boys "over there."

Several complaints have been received concerning a note which appeared under the heading, "A Novel Stunt," on page 56 of our last issue. This note set forth briefly how a Western lithographer, in competition for a large order of checks which were to be printed on safety paper, took a good grade of bond and lithographed both sides with a tint conforming to the color of the safety paper, submitted samples to the purchasing agent and secured the order. In substance, the complaints against this note are that it encourages substitution, a policy contrary to the ethics of the trade; that it presented a case of unfair competition, and that an injustice was done to the customer in view of the fact that the lithographed paper can not take the place of the safety paper, inasmuch as it is no protection against alteration. The note in question merely chronicled one instance of how a lithographer secured an order. For the purpose of securing further facts regarding the case we wrote the correspondent who sent the note, asking him to make an investigation and send us a complete statement. We are informed that in the instance recorded, no deception was practiced and that the lithographer was open and above board in all his dealings with the customer. Also, that the question of substitution does not enter, inasmuch as samples of the lithographed bond-paper were submitted before the price was given and the order was secured, so that the purchasing agent knew exactly what he was buying.

A Waste That Should Be Eliminated.

The many publications of the country have freely contributed space for the different advertising campaigns now being carried on for war purposes. In many instances the plates, principally electrotypes, for these advertisements have been furnished by the government departments, or the organizations carrying on the different phases of war work, and have been sent direct from the electrotyping or engraving houses.

If our experience with the electrotypes that have been received thus far for these purposes has been duplicated by other publishers, we would respectfully suggest that it would be wise to discontinue this practice and thereby prevent what is proving an enormous waste of time and material, to say nothing of expense.

Scarcely one of the electrotypes we have received from these sources has been in a condition that would permit of its being used. The majority have had to be reset and new electrotypes made.

A good example has just come to hand in two plates sent for use in this issue. These were sent through the mail with the backs together, instead of the faces with the proper protection between, and, instead of being properly packed, were sent with just a light wrapping of corrugated board. When received, both plates were bent and damaged beyond all possibility of repair for use — and the surprising thing is that they were sent direct from one of the engraving houses.

The same difficulty has frequently been experienced on other occasions in connection with plates sent for use in our advertising pages. Rarely do we find that sufficient care has been taken with the packing, and it is invariably necessary to have plates patched or otherwise repaired before they can be used.

The greatest difficulty, however, has been with the electrotypes of advertisements for the various drives and campaigns for war purposes. If the sending of these plates is to be continued, they should be properly packed for shipment so they will be in good condition when they reach the publisher. Otherwise we suggest that it would be advisable to send proofsheets of the copy, with the necessary engravings or electrotypes for illustrations, and let the publisher have the type set by his own printer.

What of the Future?

The old saying, "In times of peace prepare for war," should now be reversed to "In times of war prepare for peace." In no way whatever must we slacken our efforts toward bringing about a victorious and righteous peace. That, by all means, is our first consideration. It would be extreme folly, however, not to give some thought and take some action leading toward preparation for peace.

Our best young manhood has been taken from the ranks of industry and is now on the fighting line. Our industrial establishments have been changed entirely from their regular courses, turned over almost wholly to the production of munitions or other equipment and necessities. The cessation of war will bring at least two great problems: The return of our men to industry, and changing the industries from war materials to other lines of production.

The first presents an additional problem: Many of our boys will return unfitted for their former pursuits. This problem is now being solved, and a definite program is being carried out with the object of training the disabled men for occupations that will insure them the proper means of support instead of becoming objects of charity. This is worthy of the highest commendation, and no right-thinking, patriotic man or woman will fail to give it all the necessary support.

The second problem, however, remains to be solved. No definite program has yet been prepared for the reconstruction of business. Discussing this subject in a recent issue, *The Black Diamond* says:

> With a sincere desire to save the nation from future disaster, men are asking one another, "What is to be the business situation after the war?" There is still plenty to do before that question will be really urgent. Even so, the elements of victory have entered the struggle on the side of the Allies. It is probable that this period of destruction will end before our nation is organized to meet the problems which peace will bring. Therefore, the question as to what business will face in peace times is vital to every man in America.

The subject has been receiving some consideration, it is true; still we have yet to see some definite action toward a tangible program for the rehabilitation of industry after the war. Some of our allied nations, as well as the enemy countries, have already provided for the investigation of these problems and the formulation of plans for the return to peaceful pursuits. It would seem wise, therefore, that such action should be taken by this nation.

What will confront the industries of this country when peace is declared it is somewhat difficult to foretell, but, as we read in the October bulletin of the National City Bank of New York:

> We may expect that after the war there will be a waiting demand for many kinds of goods and equipment so urgent that for a time price will be a secondary consideration. The whole world is doing without things that it would gladly buy, wearing out equipment and falling behind its wants. . . . Not only is there the rebuilding and rehabilitation of the war-devastated districts to be done, but the development of the backward countries looms up with more definite and immediate promise than ever before. The world is not going to seem so large, or its divisions so separate and distinct from each other as in the past. Foreign countries will not appear so remote and difficult of access to Americans. Undeveloped resources which will contribute to the comfort and welfare of mankind will not be neglected anywhere if stable government and protection to investments can be had. The stir of the war will be in the blood of all nations and the impulse to do things will be manifest. These are the conditions favorable to a period of enterprise and activity, and which will tend to sustain prices or moderate their decline.
>
> Nevertheless, it is inevitable that prices will be upon a declining scale and this will be the factor of uncertainty and danger in the situation. Falling prices, shrinking values in inventories, stocks of goods and capital investments, have a depressing influence. It is comparatively easy to make money when prices are rising; the most venturesome may be the most successful then. Errors of judgment are made good by something outside the management. Farmers of even indifferent skill, who could make but a poor showing of profits from their farming operations, have become well off from the rise of land values. The situation is very different with prices on a declining scale, for then not only is there no margin furnished gratuitously by an unearned difference between buying and selling prices, but a portion of the normal earnings is lost, and as net earnings decline capital values shrink, credit is unfavorably affected, and indebtedness becomes relatively heavier and more burdensome. Therefore, it is in order to give warning against incurring indebtedness which will reach over into the period after the war, when prices and earnings will be lower than now.

What will be the situation confronting the printing industry? At the risk of being overoptimistic, though making no pretension of prophetic instinct, it seems to us that the return of peace should bring a rapid increase in the demand for the printed product, as well as for printers' machinery and supplies. Manufacturers have already learned the effectiveness of the printed word in creating markets for their products; therefore, it would seem the logical course for them to turn to the printer's product as an aid in increasing their output.

Printers of other countries are now investigating American methods and machinery, with a view to their adoption as early as possible. Hence, our manufacturers of printing machinery and supplies should look forward to a far greater field in the foreign markets.

Whatever the situation may be, it would seem that wisdom demands action leading to a constructive program for the reconstruction of industry, and the appointment of a commission composed of leading business men for the purpose of making the necessary investigation and formulating such a program.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names, not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

From a Belgian Printer-Soldier.

To the Editor: YSER, BELGIUM.

I was very pleased to see in the trenches, in a number of THE INLAND PRINTER, an advertisement of the catalogue, "Practical Books About Printing and the Allied Trades." I will be delighted to receive a copy in the name of the fellows from the printing-trade fighting in my company. Now and after the victory we will fight the Germans with all our might, with rifle and tools. With thanks, yours sincerely,

O. VAN LAETHEM,
Sergeant, Z-261, 1st Cie., Armeé belge en campagne.

Capitalizing "Van" and "Von" in Dutch and German Names.

To the Editor: CAPE TOWN, SOUTH AFRICA.

I notice in your issues of April and May, under "Proof-room," some correspondence on the capitalization of Dutch and German names. It may interest your readers to know the method adopted in South Africa where names commencing with van, von, de, etc., are common. The van is capitalized only when other initials are not used, thus: Mr. Van Zyl, Mr. J. van Heerden, Mr. Te Water, Mr. J. te Brugge, etc. When the surname comes first the capital letter is used invariably, as Van der Merwe, J., or De Villiers, P.

I find THE INLAND PRINTER most helpful and look forward to each issue. Although at present they are often months late, they are very welcome when they arrive. F. W. INGRAM.

Anent "Mistakes in Printing French Words."

To the Editor: BOSTON, MASSACHUSETTS.

There is a point for argument in one of Mr. Rosset's examples of mistakes made in printing French words and phrases. He says, on page 39 of your October issue: "In the phrase 'Chacun a son gout' the letter 'a', being a verb, must never have an accent." Now I think it will be found that the phrase is almost invariably printed "Chacun à son gout," because the "a" is employed not as a verb, but as a preposition, i. e., "Every one *to* his taste," not "Every one *has* his taste." Either is grammatical and makes sense, but the style "Chacun à son gout" is much more in accord with the genius of the French language than the other.

WILLARD E. KEYES.

To the Editor: URBANA, ILLINOIS.

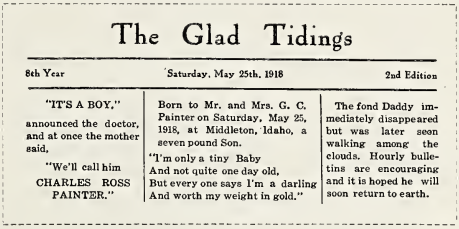
I hope you will permit me to express my appreciation of the valuable article by Mr. H. Rosset on "Mistakes in the Printing of French Words." I think there is one inaccuracy, or better, a partial truth in the third paragraph on page 39. The phrase "Chacun a son goût" may be printed correctly in two ways. In one case the letter "a" is the verb and is written without an accent, and in the other case the "à" is a preposition and has an accent. The preponderance of authority, however, is in favor of the following form for this phrase: (à) chacun son goût. H. L. CUNNINGHAM.

Cashier of Bank, But Still Reads "The Inland Printer."

To the Editor: MIDDLETON, IDAHO.

I am enclosing a copy of a miniature paper which I published recently in announcing the arrival of a little boy at our home.

Ten years ago I was publisher of our local paper, and although I have been away from the case a good many years,



The Glad Tidings

8th Year | Saturday, May 25th, 1918 | 2nd Edition

"IT'S A BOY," announced the doctor, and at once the mother said,

"We'll call him CHARLES ROSS PAINTER."

Born to Mr. and Mrs. G. C. Painter on Saturday, May 25, 1918, at Middleton, Idaho, a seven pound Son.

"I'm only a tiny Baby
And not quite one day old,
But every one says I'm a darling
And worth my weight in gold."

The fond Daddy immediately disappeared but was later seen walking among the clouds. Hourly bulletins are encouraging and it is hoped he will soon return to earth.

still I produced the paper from start to finish in less than an hour. I honestly believe that learning the case is second nature, for it seemed as if it were just yesterday, and ten years had made no difference. Maybe it was because I have continued to subscribe for and read THE INLAND PRINTER all these years I have been away from the shop.

The Middleton Herald kindly allowed me to use its equipment to produce this paper. G. C. PAINTER,
Cashier, State Bank of Middleton, Limited.

New Idea in Drying-Rack Construction.

To the Editor: PITTSBURGH, PENNSYLVANIA.

I will give you a little sketch of how we increased the capacity of our printing-plant without adding one additional foot of floor space. If you can use it, do so.

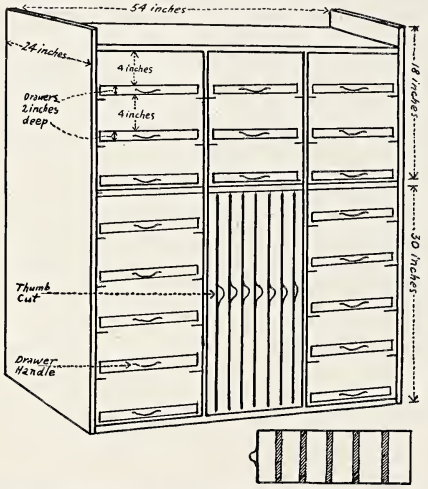
Our printing department occupies a floor space of 3,796 square feet, which includes the ruling department, where three ruling-machines occupy 600 square feet, leaving but 3,196 square feet to take care of composing-room, pressroom, bindery, stockroom and office.

Two years ago our maximum production was limited to $5,000 per month. The building we occupy is located on a main thoroughfare, our general business being office stationery, office furniture, safe cabinets and printing.

The rental being very high, it became necessary to apply more efficient methods to enable us to take care of increased production without increasing our floor space. A production

limited to $5,000 per month is not sufficient to cover a high rental cost in the printing business.

My first move was to take care of printed forms as they came from the job-presses. We were using a large table for laying out this work, which I found to be limited in its capacity. Not having additional floor space which I could use, I was obliged to devise something which would not take up more space than was then covered by the table, so I thought out a rack which would take care of increased production, and with



Drying-rack for freshly printed work, with slides for forms, which, adjacent to presses, saves considerable time and promotes production in the plant of the A. W. McCloy Company, Pittsburgh, Pennsylvania.

the aid of this rack we can today take care of an increased production of two hundred per cent, or three times our business of two years ago.

The racks in question not only take care of the printed forms from the job-presses, but also the paper stock as it comes from the cutter and the type-forms as they come from the composing-room. Each rack contains twelve drying frames, or drawers, 18 inches wide by 24 inches long. We use four racks for eight job-presses, four of which are operated with automatic feeders. The drawers can be pulled out so printed forms can easily be taken to the bindery, when the drawer is returned to the racks in pressroom. The top of rack is used to stack paper coming from the cutter where the pressfeeder has easy access to it when ready to print the job in question.

Underneath the drawer section of the rack there is space for type-forms coming from the composing-room. The frames are placed in the rack on end, opposite the press on which the job is going to be printed. No time is lost when a form comes off the press; another form is right at hand, ready to go on.

As the press is the pulse of the printing-shop every effort should be made to keep the press in motion; and if too much ground is covered getting the type-forms and paper stock to the presses the production and the amount of profit will be lowered.

While $5,000 per month two years ago was our capacity, $15,000 per month is not now our limit. Mr. Printer, make it easy for your pressman and feeder to get the type-forms and paper stock to and from the presses and your plant will produce far beyond your expectations. C. F. Koehler.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

In new book catalogues the price of the "six-shilling novel," which was once purchasable at 4½ shillings, has gone up to 7½ shillings, net.

The "no returns" order is said to be effecting a saving of one hundred tons a week of paper in the London newspaper offices alone.

By a large majority vote the Glasgow Typographical Society has decided not to be affiliated with the recently organized Trades and Labor Council, but to await developments in the new trade union.

At last accounts the situation in regard to the printers' lockout in Dublin remains unchanged. The men locked out are taking legal proceedings against some of the employers to recover wages in lieu of a fortnight's notice.

A London exchange makes special note of the fact that "'Thumb-tacks' is an American way of describing drawing-pins." Well, now, please tell us which is the more appropriate term? From an unbiased point of view they look more like tacks than pins.

Recently a party of constabulary raided three Limerick printing-offices. At one, copies of a leaflet having reference to recruiting were found. The constabulary also seized the type of another leaflet which had been issued weekly under the title of *The Bottom Dog*.

Before the war the source of the English supply of photographic paper was practically solely in the hands of the Germans. But now one of the prominent British paper-making firms is manufacturing it in quantity and of a high-class quality.

Frank Colebrook, of London, a continuous writer for the printing-trade press for many years, has been appointed official valuer of the Leeds and District Master Printers' Association. He was at one time a contributor to The Inland Printer.

At a recent auction of printing machinery in London a Miehle press, thirteen years old, which had originally cost £510 ($2,482), realized £600 ($2,919), and another, four years old, went for £700 ($3,405). This is merely a sample of the big prices now realized on secondhand printing machinery.

In recognition of the forty years of service with the Southport *Guardian*—twenty of which were passed as overseer of the paper's job-printing department—W. Ainsworth was presented with a solid silver tea-service and a check from the proprietor. His fellow employees presented him with a case of fish knives and servers.

Grocers have been protesting to the Paper Controller with regard to the high and increasing prices of wrapping-paper. For instance, sugar paper, which before the war cost 12½ shillings per hundredweight, now costs 47½ shillings, and sugar bags have increased from 15½ shillings to 55 shillings. Greaseproof paper is eight to nine times its former price.

In doing business with foreigners, German tradesmen profited greatly by carefully prepared price-lists and catalogues. They were always printed in the several European languages, and the prices, weights, sizes and measures were quoted in such a way as to be understood by the principal buying nationalities. A great improvement has recently been noted in English price-lists, some of which have every good feature of the German price-lists and in instances are even better.

Ration books for the English people were prepared, to the number of about sixty-three million, at a factory in one of the rural districts. About three thousand workers were engaged

on the task, including women, girls and discharged soldiers. About seven hundred tons of paper were used up. Besides those for each individual there are books for supplementary rations. The book, with its colored pages, is numbered so that it can be easily traced, and the process of photogravure with special ink renders forgery very difficult.

MARKET conditions in paper are said to be considerably better than they were some time back. Regulation prices even are easier, while the exercise of discretion has caused a fall in the figures for free tonnage. It is said that a reasonable price for news-print at present should not exceed from 5½ to 6 pence (11 to 12 cents) per pound. White printings containing mechanical pulp should be 10 pence (20 cents) per pound, and the better quality, free from mechanical pulp, 1 shilling (24 cents). Engine-sized writings should not be more than 1 shilling to 1 shilling 2 pence per pound.

AS SHOWING how the weekly wages of workpeople in the printing industries of London have advanced since the beginning of the war the following comparative figures for 1914 and 1918 are given: Compositors, 39–62½ shillings; linotype operators, 45–67½ shillings; proofreaders: 48 hours, 42–64½ shillings; 50 hours, 44–66½ shillings; cylinder pressmen, 39–60½ shillings; papercutters and warehousemen, 32½–56 shillings; feeders, 24–47½ shillings; stereotypers, 42–64½ shillings; stereotypers' assistants, 31–53½ shillings; account-book binders and rulers, 36–58½ shillings.

REQUESTS for increases in wages have been pouring in upon employing printers all over Great Britain, and the representatives of the latter have had a busy time going from one center of agitation to another. In Bradford the wage was raised from 48 shillings to 55 shillings, and the war bonus was changed from 10½ shillings to 5 shillings. In Sheffield the war bonus will be 4½ shillings, the wage of 55½ shillings remaining. In Huddersfield, where the wage is 50 shillings, the war bonus was increased from 2½ shillings to 5 shillings. In all other towns of the Yorkshire group the wage was increased from 45 shillings to 50 shillings, with a war bonus of 2½ shillings, which in October was increased to 5 shillings.

THERE died recently a printer of very inventive genius, in the person of Alfred Williamson, of the North Mill Printing Works, Ashton, who had attained his eighty-second year. Over thirty years ago he saw the possibilities of a big demand for tramway, bus and other tickets, and on succeeding to his father's business he devoted his attention to the construction of machines to produce these rapidly in large quantities. He invented all the unique machines used in his extensive works for ticket printing, punching and stamping. The well-known ticket bell-punch, which is in use nearly all over the world, is also one of his inventions. Today his ticket-making business is about the largest of its class in Great Britain and employs upward of two hundred workpeople.

AT the suggestion of the Executive Council of the Drawing Office Material Dealers' Association, meetings of firms who sensitize paper for the various ferro processes for reproducing draftsmen's plans, etc., have been held, at which voluntary arrangements were arrived at, through which, while the present paper shortage lasts, no body paper shall be used of a heavier substance than 100 grammes per square meter for ferro-prussiate paper, 110 grammes per square meter for ferro-gallic paper for home consumption, and 140 grammes per square meter for ferro-gallic paper for export. Our readers' attention is called to the above use of the Continental system of indicating the substance weight of paper; that is, in grammes per square meter.

GERMANY.

THE following facetious advertisements are said to be quoted from *Ulk*, one of Germany's principal humorous periodicals: "For Sale — Beautiful shirt, made of tramway tickets." "Owing to the continued paper famine the 100-mark notes I had ordered have not been delivered to me; I am, therefore, not in a position to carry out my obligations."

POST-OFFICE statistics regarding the publication of periodicals show that since the war began 2,042 newspapers and magazines (of which 539 were political) have permanently ceased issuing, and 1,530 (of which 359 are political) have suspended temporarily. Against this loss there is placed a gain of 1,765 newly started periodicals (of which 446 are political).

AT a recent exhibition of textile fabrics at Düsseldorf an interesting showing was made of the extent to which paper entered into the manufacture of materials that imitated the real textile fabrics of other days. There were "cheviots" made of paper, which in appearance were really rougher and coarser looking than the real goods. There were also paper puttees and boots, as well as trunks, bags, purses and pocketbooks, and a curious sort of paper hat.

THE Leipzig *Illustrirte Zeitung* is now in its seventy-fifth year. It has been an illustrated paper ever since its start in 1845. At the death of its founder, Johann Jakob Weber, in 1880, it had fourteen people on its office staff and thirty-two workmen; at the death of his son, Dr. Felix Weber, in 1906, it had sixty on the office staff and two hundred and forty workmen. The first volume required 2,052 reams of paper; the volume for 1912-13 required 21,538 reams.

SWITZERLAND.

A PRINTER at Elgg, named Alexander Büche, recently celebrated his diamond wedding. He is in his eighty-ninth year and his wife in her eighty-fourth.

THE envelope manufacturers have increased their surcharges on invoices to three hundred per cent, and the manufacturers of composing-machines are adding a charge of from one hundred and seventy-five to two hundred and fifty per cent on the price of matrices.

HOLLAND.

THE exportation from the Netherlands of paper yarns and of fabrics woven therefrom has been prohibited, with effect from June 26 last.



Specimen of Wood-Engraving by Alessandro Pandolfi.
Reproduced from *Il Risorgimento Grafico*.

COST AND METHOD

BY BERNARD DANIELS.

Matters pertaining to cost-finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made when request is accompanied by return postage. When estimates are desired, a charge of fifty cents for jobs amounting to $50, and an additional charge of one-half of one per cent on those over that amount, which must accompany the request, will be made in order to cover necessary clerical work.

The Growing Costs.

Printers generally are familiar with the fact that the cost of production is going higher each successive year, but this knowledge is of the indefinite kind that is more a recollection than a concrete fact. We therefore reprint, to refresh the memory of our readers, the following tabular statement of costs which appeared in the *Typothetæ Bulletin:*

Departments.	1913	1914	1915	1916	1917	1918 1st 6 Mo.
Composing-room handwork	$1.38[7]	$1.46[9]	$1.53[2]	$1.48[7]	$1.66[3]	$1.78
Line-casting machine	1.79[7]	1.87[9]	1.95[7]	1.93[6]	1.92[1]	2.18
Type keyboard	.94[5]	1.05[3]	1.12[1]	1.33[6]	1.43[4]	1.47
Type casters	1.36[7]	1.43[8]	1.47[7]	1.48[4]	1.69	2.31
Job-press, 10 by 15 and smaller				.84[1]	.91[4]	.97
Job-press, larger than 10 by 15	.78[6]	.85[6]	.88[3]	1.03[2]	1.03[9]	1.18
Job-press, mechanical feed				1.02[4]	1.01[1]	.....
Automatic job-press	1.88[3]	1.52[4]	1.41	1.18[8]	1.46[3]	.....
Pony cylinder, smaller than 25 by 38	1.24[7]	1.37[5]	1.45[2]	1.64[2]	1.61[3]	1.95
Medium cylinder, 25 by 38 to 38 by 50				2.02[8]	2.18[4]	2.20
Cylinder, larger than 50 inches			2.19	2.34[6]	2.37[8]	2.41
Cylinder, mechanical feed, 50-inch or smaller	1.80[2]	2.07[1]		2.14[5]	1.94[9]	.....
Cylinder, mechanical feed, larger than 50-inch				2.06	2.41[1]	.....
Cylinder, 2-color			2.51[4]	2.52	2.90[9]	.....
Web rotary press		.....	3.22[3]	5.51	6.33[7]	.....
Rotary, sheet fed				3.06[5]	3.72[5]	.....
Cutting-machine		1.13[5]	1.19[7]	1.00[9]	1.21[8]	1.38
Machine folder, hand fed				1.32[9]	1.46[8]	1.81
Machine folder, mechanical feed	1.17	1.17[9]	1.41[1]	1.67[7]	1.56	.....
Ruling-machine	1.06[4]	1.14[7]	1.25[3]	1.15[1]	1.16[7]	1.30
Bindery A, miscellaneous men's machines	1.07[1]	1.11[6]	1.12[8]	1.94[2]	2.03[3]	.....
Bindery B, forwarding and finishing	.85[7]	.85[7]	.92[4]	.85[8]	.91[2]	1.09
Bindery C, girls, machines	.63[1]	.65[3]	.66[7]	.70[2]	.78[4]	.86
Bindery D, girls, hand	.35[3]	.37[6]	.41[5]	.41[4]	.45[7]	.50

Note.—In the years where the machines are spanned by braces, the hour-costs were not kept on the machines as at present classified, but in groups as indicated by the braces.

Of course, these figures are somewhat indefinite because not accompanied by data as to the percentage of productive time, but they will serve as a reminder to the estimator who is figuring on long-time contracts that the cost next year is very apt to be higher than the cost this year, even if the war may be nearer an end and prosperity booming. They will also prove a warning to the proprietor that he must look carefully to the production averages in his plant and see that the cost is not further raised by an excess of non-chargeable time.

The Composite Statement for 1917.

The United Typothetæ of America has compiled and published to its members a Statement of the Cost of Production for 1917, which gives in detail the cost in each department of a printing and lithographing plant, or, as we should say, printing-plants, for there are several hundred plant reports averaged into this statement. It shows an increase of cost over 1916, as was to have been expected, but this increase was not as large as it will probably be during 1918. It will, therefore, pay us to study the report for a few moments in order to get a line on the true conditions in the trade.

There is a note to this statement to the effect that fewer plants reported for 1917 than for the previous year, owing to the unsettled condition of the business. Comparison shows that the total costs reported were about $2,000,000 less than in the previous year.

A glance at the record of percentage of productive time shows that the average was altogether too low in almost every department, and that it was too low to insure a profit when the goods were sold at a reasonable price. These low averages also show that a number of plants must have been included in making the average, the reports of which showed results indicating a considerable amount of inefficiency and an extremely low percentage of productive time. This really gives a misleading average.

The figures given prove that, as a whole, the printing-plants of the United States are overequipped to the extent of from thirty to forty per cent in proportion to the amount of business actually turned out in 1917, but this seems to be a basic fault with the printing business.

Looking into the costs of the individual items we find the following interesting facts:

As a whole, the department expenses have increased from 7.35 per cent of the total cost to 8.09 per cent, which is practically one-twelfth of the gross volume of department direct expenses, and this notwithstanding the fact that the item of other miscellaneous expenses is so high as to warrant the opinion that a share of it really should have been distributed over the department expense accounts.

Spoiled work increased from .62 of one per cent to .84 of one per cent, an increase of about one-third in volume. This is an indication of less care in management, or of a lower grade of labor in the producing and selling departments, and should be looked upon as a danger signal. While the total may be less than we are willing to allow for bad debts, an increase in the spoilage account points to a decrease in efficiency rather than an increase, as demanded by present conditions.

In spite of the fact that wages were increased in many localities, during 1917, the relation of the pay-roll to the total costs was such that it decreased from 64.92 per cent of the total expense to 64.05 per cent of total cost — a drop of about one per cent in actual money spent. This, in itself, would mean better efficiency, and more than offset the extra spoilage, but it does not excuse an increase in that unfortunate item.

At the present time, power is of considerable importance, as it depends largely upon a deficient supply of fuel; it is interesting, therefore, to see that the item of power dropped from 1.33 per cent of the total cost to 1.22 per cent of that vital total — a saving of over one per cent of the gross cost of production.

One of the bad features of the showing of this statement is that the overhead, or general expense, increased from 40.8 per

cent of the department cost to 49.4 per cent of those costs. This is an increase of 8.6 per cent, or 21.2 per cent over the previous year. Such an increase in the face of a reduced department pay-roll demands an explanation. This item alone will account for a large part of the increased hour-costs for the year.

All the departments except the cylinder presses, hand bindery and ruling show low rates of productive time. Taken as a whole the statement is not encouraging in this respect, for it is the more progressive printers who run Standard cost systems and who make reports to be included in the Composite Statement. What then must be the condition of those who did not report?

It is well known that a machine must run sixty per cent productive to earn its keep, yet about half the departments did not reach that low mark, but ran from forty-seven to fifty-eight per cent productive time.

Hand composition at sixty-one per cent was about the highest, with the exceptions above named.

No greater showing of the need of the Standard Cost-Finding System could possibly be conceived than this statement. It certainly gives the United Typothetæ Association an organization and educational argument of great value, and the study of it will certainly bring out a number of good ideas for increasing efficiency in the plants of its members.

The hour-costs shown mean absolutely nothing for practical use—for instance, hand composition is given an hour-cost of $1.66, with sixty-one per cent productive time. Had that percentage been seventy-seven per cent, as it might easily have been in a modernly equipped plant, the hour-cost would have been $1.308. Job presswork on presses 10 by 15 or less is given as $0.94, with fifty-eight per cent productive time. This should have been about eighty per cent if the plants were not overequipped, and then the hour-cost would have been $0.663.

Isn't this enough to make you think? After looking over that statement, a printer should get busy reducing his equipment to suit his business, and analyzing his overhead to find where the extravagance has slipped in.

There has been too much talking and writing about the high hour-costs and too little endeavor to teach the printer how to reduce them by using the machinery he has to the best advantage and how to keep his equipment down to the amount warranted by the business he is doing. The only way to secure low hour-costs with work that will satisfy the buyer of printing is to secure the maximum of production from each unit of equipment.

One more thought before closing: Is it fair to ask your customers to help you to maintain this big surplus equipment which is loading their costs unnecessarily? Think again; study your own statement of cost of production, then act wisely.

The Right Price for Paper.

Owing to the fluctuating conditions of the paper market and the constant higher tendency of prices some printers find themselves with a stock of certain papers which has cost them quite a little less than the present market quotation, and through that conscientiousness that has always marked the printing business they feel backward about asking enough for this stock.

Consider these points in regard to stock on hand that has cost less than the market price today: If you had not been keen enough to sense the wisdom of laying in a sufficient stock of this particular brand to carry you over, you would be obliged to pay the market price today, with an additional percentage for small lots. If your customer should decide to increase his order after you had made a quotation at less than the market rate you would be compelled to buy the additional stock and perhaps sell it at a loss. These are sufficient reasons for asking the full market price for any stock you may have on hand, no matter what it cost you, to say nothing of the interest, insurance and storage that the investment has cost you.

But this is not all. The paper market will not always remain at the present high-water mark, and you will not get any warning as to when the drop is coming, and will have on hand a stock of paper that you have bought at the top figure. This you will have to sell at the then market rate for the reason that you can not get more. Now, you have a choice in the matter and can sell the stock on hand at any price up to the market limit; then, you will not have any choice but to take the loss.

It is doubtful if any printer has on hand enough paper bought at the low price, and which he can now sell at the high, to give him a margin sufficient to discount his losses which will occur when the market breaks, as break it will in the not distant future.

The right price, therefore, for any commodity is the present market price. That is the price which a good buyer would have to pay a legitimate dealer in that commodity, not a speculative figure based on futures. The war has lasted so long now that but little of the prewar products remain, but every little while this question of the right price comes up.

Efficiency.

This is a much overworked and little understood word used to describe a condition that exists in printing-plants where common sense rules, and where waste of all kinds is eliminated as nearly as possible.

The trouble with most printing-plants is that they are run on tradition and habit and not on common-sense reasoning. Things are done in a certain way because they have always been done that way in that shop, and no one stops to consider whether there is a better way or reason out the facts as to why it is done in the same old way, even though there may be several less expensive ways of doing that very thing.

Competition is forcing the printer to find less costly methods of doing certain jobs, but the major part of the work is still done without sufficient thought as to whether that is the most sensible and best way of doing it.

This is particularly noticeable in the composing-room, where we find the original wasteful methods of distribution in full swing and no attempt to remedy this big leak except the placing of cheaper workers on the job.

Then we find the system of keeping all hands on composition until the cases are bare and most of the dead forms picked to pieces before any distribution is done; then probably keeping the compositors overtime to clean up the pi, only to find so little type in the cases that the next day's work sets them out again.

Some plants have regular distributors who spend all or nearly all of their time on this work, but even here when there is a rush they are put on composition and kept there until pi begins to make trouble. This serious problem is not growing any easier with the great withdrawal of all kinds of labor from commercial and manufacturing to military life and war work. It grows harder every day to get even ordinary compositors, to say nothing of good jobbers.

The remedy is to either cut out distribution altogether by adopting the modern typecaster and non-distribution, or to carry such a large amount of type and material that distribution can be deferred until the dull spell comes. The latter involves a large investment and is usually accompanied by having one or two men or boys to clear up and store the dead matter until distribution time. This big investment means increased overhead, to say nothing of the cost of distribution when the time comes for putting the type back in the cases.

The non-distribution system cuts the cost of putting the material back in the cases because it supplies new material to take its place at a less cost, and it does not require the big

extra investment required for the first method nor the loss of time for picking, always so prominent in the old-time way.

Some printers will object that the non-distribution method will not allow of having so many different faces of type, these being limited to the number of matrices on hand or procurable from the manufacturer of the caster in use; but that is really a benefit rather than a drawback as it prevents waste of time in setting try-lines and enables the cases to be kept better filled for big jobs, besides being really more efficient.

Perhaps you will say that but little has been said about efficiency because we have not talked of per cent of production, etc.; but just think a little. The plant that is so arranged that ten compositors can turn in time-tickets showing eight hours actual salable productive time out of the eight and a half paid for that day must be efficient, and if it continues this twenty-four days a month there must be something very efficient in the arrangement of that plant.

If we must give up our compositors for Uncle Sam to use in the great fight for liberty for all people for all time, we might as well stop a lot of the unnecessary work so that we may be able to meet our share of the demand for more business with less man power.

Taking the Risk Out of Estimates.

Under the above caption a writer in *System* gives his method of handling estimates and contracts. He is not a printer, but the rules he gives are equally applicable to the printing business. He says: "To attain the factor of safety in estimating, four things are necessary:

"1.— Regular standardized working forces for each branch of the work to be done.

"2.— Expert estimators, who, before the job is begun, can build it mentally and on paper, even down to the smallest detail.

"3.— The coöperation of superintendents and foremen who have already agreed that the estimates are fair and correct.

"4.— Careful watch over the job from day to day to see that the progress and costs are held fairly close to the estimate."

He has his estimate made by an expert and then places the figures before his foremen and superintendent and says: "Here are our figures; we believe that you can do at least as well. If you do not think so, speak now or ever after hold your peace." If any of these men can show that there is reason to doubt the correctness of any figures, they are gone over carefully again and corrected if necessary. He then holds them to the figures. If any of them actually refuse to agree to figures that all the others accept as correct, there is a vacancy to be filled.

But the main dependence is upon the expert estimator who has the ability to mentally dissect the job and visualize the various factors entering into it and note all the details on paper, then figure them out as to time and cost.

The expert estimator must not only know the details of the job, but also the details and capabilities of the organization. He must make himself actually familiar with the job by seeing the copy and specifications.

Here is where the printer usually falls down. The boss, the salesman, the foreman, the bookkeeper, the order clerk, all make estimates, which, while small in individual amount, are great in the aggregate and in which the error is always against the house. All estimates should be made by one person, and where revision is necessary the foreman of the department involved should be consulted.

In a small plant, where it is impossible to employ an expert estimator, the printer should join with others or with the trade organization and secure an expert; and in all cases where it is possible he should sell from a price-list, refusing all work not listed or absolutely known to him.

The man who formulated these rules is making a success in what is generally considered a risky business, and is financially sound. He gives the credit to working according to these rules.

Inspection.

In modern manufacturing plants the inspection of the work as it progresses, and when completed, forms an important part of the factory system and is considered absolutely necessary to prevent unprofitable work on imperfect parts in the later operations and to insure that none but perfect goods are delivered. This inspection is one of the prime necessities of modern efficiency systems and enables the work to be handled at a much higher speed than would be possible if each worker had to act as his own inspector; it also saves considerable cost in preventing further work upon defective material or upon material which has been damaged in an earlier operation.

A similar system in the printing-plant would be valuable if properly adapted to the work. In the large loose-leaf manufacturing plants all work is inspected sheet by sheet before delivery, and some of the higher grades of printing are also subjected to a final inspection. Why not all?

Every buyer of printing is entitled to the full number of perfect copies for which he is billed, and the printer should see that he gets them. The proper inspection of printed matter by an expert inspector takes but little time and can not cost much. Correct counting adds nothing to this.

A bill for 950 copies at the right price is more likely to make a friend and permanent customer than a bill for 1,000 which leaves him twenty-five empty envelopes when he has addressed 1,000.

Every job should be inspected and counted, then billed at the exact number of good copies that are delivered. You know how you feel when an order of cards comes in ten short.

You Are the Censor.

During the war period the various governments have found it necessary to censor the news-matter transmitted by mail and telegraph, and also, in many cases, personal letters; but the United States has been much more liberal and has depended upon the loyalty of its newspapers and citizens to see that no disloyal or injurious matter is printed or written. In other words, *you are the censor.*

Are you living up to your responsibilities? Do you read every piece of copy submitted to your office for printing and resolutely refuse to handle any that has the faintest evidence of disloyalty, or that unjustly criticizes the Government and its officials, demanding the elimination of all mysterious phrases and unpatriotic allusions? Are you as careful with what you print as you are with what you say?

You should be. If you are not, you are not a true American and do not deserve the protection of this Government and the liberty which Americans are fighting to preserve for you.

You know the fable of the blacksmith and the viper. It is often applied to the misguided foreigner who has settled among us. You should see that there are no natives to whom will apply the proverb: "How sharper than a serpent's tooth is the thankless son."

You are the censor of everything that passes through your hands. See to it that you do not print anything that will hinder the cause of liberty, nor repeat anything that will cause others to hesitate to fight and work for the cause. Be an American and reserve all your private fights against persons and officials until the war is over. But remember, you are the censor and so long as you do your duty there will be no other censor needed.

THIRTY-SECOND ANNUAL CONVENTION UNITED TYPOTHETAE OF AMERICA.

BY H. H.

EACH annual convention of the United Typothetæ of America has marked an important step in the advancement of the printing industry. This year's gathering at Cincinnati, September 23, 24 and 25, proved no exception to the rule. It may well be said to have proved a far more important mile-stone in the onward march of progress than any of the preceding conventions, as it presented the culmination of certain features of the organization's work and the inauguration of others. Plans for educational work which have been in the process of development for some time past were presented in practically complete form, ready for those who desire to grasp the opportunity and take advantage of them, and the extensive plan of education and organization which is to cover a period of three years was formally launched.

To give a complete verbatim report of all the sessions would be out of the question here, owing to the limitations of space, and inasmuch as such a report will undoubtedly be available in printed form in the near future, we confine ourselves to but a few of the many important features.

Promptly at half-past nine on Monday morning, September 23, President Benjamin P. Moulton sounded the gavel and declared the convention open. After the invocation by Rev. Frank H. Stevenson, of Cincinnati, and a stirring patriotic address and welcome to the city by the mayor, Hon. John Galvin, the business of the first session was taken up according to schedule with an attendance of nearly four hundred.

Annual Address of the President.

Referring to the constructive accomplishments of the organization during the past year, President Moulton, in his annual address, stated that he was confident they have greatly exceeded any previous twelve months in its history and we come to this convention with the largest membership ever recorded on our roll, and, notwithstanding large expenditures for important organization work, our finanical condition is quite satisfactory.

At our last convention our opportunity for usefulness to the printing industry was materially enhanced by an increase of dues which was readily accepted by the membership and has enabled the organization to make greater progress than could otherwise have been made, and as one of your executive officers, I can assure you, with due modesty, that the additional revenue has been wisely expended and results attained that reflect great credit to the United Typothetae of America.

As the convention marked the formal inauguration of the three-year plan of activities for the printing and allied interests, considerable emphasis was placed upon this feature, and in reference to this part of the work of the organization the president said, in part:

I am proud to report to you that the three-year plan has been officially launched, and, without hesitancy, I predict it will prove of immeasurable value to the printing-trade, and in spite of some underhanded, disloyal opposition from comparatively few sources it can be justly and appropriately characterized as the greatest industrial movement ever conceived or undertaken for the benefit of a particular craft. The far-reaching effect of this plan will be distinctly felt throughout the printing industry in both the United States and Canada during the next thirty-six months of its operation, and, at the termination of that period, I confidently predict that organization will have so thoroughly intrenched itself into the printing business that its importance in the modern print-shop will equal that of the composing-stick or even the printing-press.

The allied industries, with two exceptions, have readily appreciated the true value of this great movement and have made it possible by their loyal investment and hearty coöperation. On behalf of the United Typothetae of America I take this opportunity to express to them the heartfelt appreciation of our membership for their assistance, and desire to leave with them my personal thanks and assurance that their confidence in us has not been misplaced, and that I am positive their investment in this great work will play a much greater dividend in bettered business conditions than the most optimistic have contemplated. . . .

Owing to the war conditions now in existence, certain contemplated activities with particular reference to increasing the printing output must necessarily be postponed for the duration of the war, but it is the avowed intention of your officers to perfect a bureau of expert advertising information to the end that when conditions again become normal the machinery can instantly be put into operation, looking toward a bigger as well as a better industry. Until the conclusion of the war it is deemed best to confine the activities of the three-year plan largely to a thorough and complete organization of the printers throughout the country and Canada.

Later on in his address President Moulton mentioned the relations of the organization with the National Industrial Conference Board, saying:

Prominent among our relations with other organizations is the National Industrial Conference Board, whose meetings are held monthly in the city of New York and whose industrial prominence and usefulness has been recognized not only by industry in general but by the administration in Washington and the President of the United States. For some years we have enjoyed participation in their deliberations, and Messrs. Fell and Finlay have represented our organization, with Mr. Fell as a member of their Executive Committee. As president of the organization, I have been permitted to participate in their meetings and have been greatly impressed with the importance of their work. I earnestly recommend that our association with the National Industrial Conference Board be continued and that we at once become contributing members thereto. Our finances in the past have not permitted such coöperation but we have nevertheless been given the right-hand of fellowship by all of the other industries and should no longer neglect our financial responsibilities in connection with the Board's work.

Another important feature of the recent activities is the War Service Committee, appointed at the July meeting of the Executive Council, with Albert W. Finlay, of Boston, as chairman, for the purpose of coöperating with the Government in all matters pertaining to the printing industry. Referring to this work the president said:

This committee was particularly instructed to make special effort to secure the classification of the printing industry as an essential industry. A conference of the eastern members was held shortly after in New York city, and Messrs. Finlay, Dell and your president were delegated to confer with officials in Washington, with relation to this important matter. A cordial reception was given your representatives and the matter is still under consideration. The best interests of the industry will be carefully conserved by this able committee, and I would respectfully suggest the full coöperation of our entire membership with Chairman Finlay and his committee with reference to this important work.

Address of the First Vice-President and Chairman of the Executive Committee.

Arthur E. Southworth, of Chicago, first vice-president and chairman of the Executive Committee, in his address called attention to the growth of the membership during the past year, and also emphasized some of the important recommendations of the Executive Committee, from which we give the following few extracts:

It is recommended to this convention that in order to secure authentic cost information it should go on record as endorsing the action of the Executive Council to the effect that every member who installs, or has installed, a Standard cost-finding system make a monthly report to the general offices in accordance with the resolution adopted at the Council meeting of April 12, which reads as follows:

RESOLVED: That on all future contracts for cost installation work, the parties involved be required to agree to mail before the twenty-fifth of each

month their form 9H to the United Typothetæ of America headquarters, and that those who now operate the Standard cost-finding system be requested to comply with this rule.

If it is within the power of this convention to require compliance with this resolution it should insist that the membership observe this important rule. The information that would result from such a measure would prove of greatest value to all concerned, and more especially at the present hour when costs are fluctuating so materially. If the users of the Standard cost-finding system will give voluntarily or can be required to supply copies of their monthly Form 9H to the general offices, there can then be compiled and published monthly an average cost of production statement that will prove of great value to the industry.

The attention of the convention is also called to the fact that the composite statement for the year loses much of its value through the neglect of members in sending in their yearly reports promptly, and in order to rectify this condition the action of the Executive Council at its meeting on July 16 should be reinforced by action similar to that of their resolution, which reads as follows:

RESOLVED: That, whereas the value of the composite statement to our members is greatly increased by having it published early in the year;

THEREFORE, the Executive Council directs that reports be received at national headquarters by the first of April in each year, in order to be included in the composite statement.

Also referring to the three-year plan, Mr. Southworth said, in part:

The administration of the three-year plan, which is to be carried forward during the next three Typothetæ years, involves a great deal of constructive effort, even with the necessary ammunition provided by our splendid educational features.

The past year has been one of important experimental development, in that the possibilities inherent in our plan for the future have been demonstrated beyond question. Considering the existing conditions, it has been a wonderfully successful year, because it has revealed an earnest desire for affiliation with the work and aims of the United Typothetæ of America in every section of the country. Therefore, we must fulfil the offices by complying with these requests as rapidly as possible.

Personally, the chairman of your Executive Committee is not in harmony with the sentiment that the United Typothetæ of America should not extend organization effort at this time, or at any time, regardless of what conditions are or may be. Never in the history of this organization have the demands for assistance been so great, and there are more and more insistent inquiries from day to day, owing to the many problems confronting printers which present conditions bring about in various ways.

We are entering upon a reconstructive period of industry generally, which must not only be met but anticipated by constructive measures, constructive ideas and constructive action.

The United Typothetæ of America is recognized as a leader among organizations in its activities. It can not afford to confine its efforts to its present membership. Its influence must be exercised wherever possible, to the end that the power for good that comprises its constructive program may become available to those who have been instrumental in its preparation, rather than only to future generations of the printing industry.

This is the hour of constructive measures, and the convention should concur in the plan to advance the affairs of organization wherever possible, with prudence and caution.

Speaking in regard to the present labor situation, Mr. Southworth emphasized the fact that

Owing to the great scarcity of labor and the fact that undoubtedly this condition will not improve for the duration of the war, at least, it is recommended that this convention go on record as favoring, wherever possible, the interchange of help between employers, to the end that the services of as many as possible of our employees be retained within the industry, instead of drifting to other fields of employment when a non-productive period necessitates a temporary reduction in the number of employees. If employers in different localities will coöperate in this matter, as well as in educating labor in all departments as far as possible, it will undoubtedly lessen the great difficulty of securing experienced labor in times of need.

The attention of the convention is called most particularly to the deplorable condition in various printing centers caused by the unfair methods that have been practiced by some employers in hiring skilled labor away from one another. There should exist — among members of this organization, at least — a binding pledge to absolutely refuse to employ labor of any nature, without first becoming satisfied that such action is not depriving another member of a valued employee.

Annual Report of the Secretary.

"Since the assembling of the thirty-first annual convention one year ago, the activities and service at the national headquarters have continued to grow and expand, due largely to the increase in membership, which is now the largest in the history of the national organization," said Joseph A. Borden, secretary, in opening his annual report. Continuing:

The uncertainty of war measures and their effect on the printing industry have required unusual vigilance and effort.

While it is fully recognized that the United Typothetæ of America stands foremost in its loyalty to the Government, and its members are solidly with the country in every measure which will aid in winning the war, as evidenced by their participation in the Liberty Loan drives, Red Cross work, and all other war efforts, it has become necessary to learn from the Government its wishes as to the manner in which the printing industry can best do its full share and to keep the membership fully advised of these wishes.

All matters relating to the war are under the direct charge of the War Service Committee, of which Albert W. Finlay, of Boston, is chairman, and the national headquarters becomes the direct channel through which all subjects passed upon by the committee are conveyed to the membership.

As to the status of the membership, Secretary Borden gave a comparative report which showed the following results:

Total membership September 1, 1917	1,668
New memberships to August 31, 1918	733
Total	2,401
Members dropped since September 1, 1917	274
Membership August 31, 1918	2,127

Mr. Borden then took up, in detail, the various accomplishments of the past year and the many activities of the national office, which is constantly rendering an invaluable service to the members, and the benefits of which are felt, directly or indirectly, by all in the allied industries.

Speaking on the Standard price-list, he stated that:

Visits to many sections of the country make it clear that the membership considers the Standard price-list one of the most valuable services rendered by the national organization. It is realized that while the Standard list has done much to bring a general standardization in selling the printed product, nevertheless it has not reached, by any means, the maximum of usefulness which can be made of it. The list is lacking in many schedules which would prove of value to the industry, and this has seemed to make it necessary for local groups of printers to supplement the list by devising schedules of their own covering classes of work not yet included by the national organization.

This matter of supplemental lists has grown to the extent that there is scarcely a locality in the country that does not have its individual price list. Such lists are, in many instances, based upon guesswork and are, therefore, not dependable as an authoritative guide to the printer nor a reasonable safe-guard to the consumer.

Practically the entire membership is making an insistent demand that the national organization take such steps as will make the Standard price-list complete in all details by the addition of lists covering the various classes of printing which can be definitely listed. It is felt by them that so long as the Standard price-list is based entirely upon cost records as disclosed by the composite statement of the cost of production, it should be so complete that it would obviate the necessity of supplemental local lists and have an authority which would appeal alike to the printer and his customer.

While it is realized that the national organization can not, and would not under any circumstances, attempt to bind the members in the matter of prices, and the membership fully so understands, nevertheless the demand is made that such a list, complete in all

details, be furnished as a guide to the selling department of their business.

It would seem that the time has now arrived when a statistical department could well be established at the national headquarters in charge of a statistician qualified to make the Standard price-list all that could be desired by the membership, as well as to handle all other subjects of a statistical character. Among the duties which could well be under the charge of such department would be:

1.— Compilation and revision of the Standard price-list.
2.— Compilation of the national composite statement of cost of production.
3.— Compilation of the composite statement of cost for local divisions where so desired, for comparison with the national statement.
4.— Compilation of data regarding conditions of labor and employment.
5.— Making census and survey of profits and financial results of Standard cost-finding system users.
6.— The compilation and the dissemination of emergency data which necessarily must be secured from and transmitted to the membership at frequent intervals.

Referring to the work of cost-finding, which has received greater impetus during the past year, Mr. Borden said:

It is as true today as ever that the basis of all advancement which it is hoped may come to the industry must continue to rest upon the very important foundation of cost-finding.

The ultimate proof of a cost system is the annual statement of the cost of production (9H). Several hundred of such reports furnished by members form the annual composite statement.

The composite statement of the cost of production for the year 1917 comprises a less number of annual reports from the members than were furnished the previous year by approximately 15 per cent, this being due to scarcity of clerical help. Notwithstanding this reduction in the number of reports, the volume of business shown is only 11 per cent less than the previous year.

Several analyses have been made of conditions disclosed by the last composite statement, among which is a classification of offices making reports and conforming to volume shown in each individual case. In other words, it is found that the smaller plants showing less than $10,000 represent 11 per cent of the report, those showing less than $25,000 represent 33 per cent, and those showing less than $50,000 represent 26 per cent. The small and medium sized plants therefore comprise more than 70 per cent of the total report, while the plants representing above $50,000 in volume represent less than 30 per cent. This interesting disclosure proves that the Standard cost-finding system is not merely for big shops, but that its simplicity and usefulness are equally adaptable for use in the small plant.

Another interesting disclosure utterly destroys the contention of the printer doing a small business, that owing to his low rent, the small number of employees, and that he does part of his own work necessarily gives him a cost lower than the large plant having higher rent, more employees, salesmen and other expensive burdens. In the group showing less than $10,000, the costs are considerably higher than in any other group, while there is a slightly improved tendency in this regard in each of the groups up to $50,000. At this point, and as the volume grows larger, the costs are found to assume a normal average.

The composite statements thus far issued have proved of such value to the industry that a number of communities have expressed a desire for the compilation of their local reports to compare with the national statement, and these have been furnished by the national headquarters.

These local reports have destroyed another illusion: That in sections having lower wages than most communities they had a lower cost and on this assumption could undersell their competitors. It has been found that notwithstanding the variation in wages, the other items of cost have been so evenly balanced there is little variation in total cost whether east, west, north or south.

Those printers who still hold to the vagary that because they could sell their product five years ago with some profit based upon guesswork, and that they can continue to sell on the same basis and at the same prices as formerly, are in a hopeless predicament in view of the rapidly advancing costs. A tabulated comparative report of costs covering the period beginning with the year 1913 and ending with June 30 of the present year, shows that the average cost of departments has increased 37 per cent. A comparison made from records also shows that average costs have advanced 13 per cent in the six months period from January 1 of the present year. (Mr Borden here presented a table showing the department hour-costs, compiled from the composite statement. This statement is commented upon in the Cost and Method department of this issue.)

A new feature of service, closely related to the composite statement, is presented this year in the form of a survey of sales and costs, the data for which were collected at the same time as the annual cost reports furnished by the members.

Not every member submitting a report furnished data for this survey, but members whose annual pay-rolls amount to 50 per cent of the pay-roll represented in the composite statement furnished the detailed information from which the national office has been able to prepare a survey exactly similar to those made by the fieldmen in various printing centers in connection with their organization work.

This survey, of course, is of the business done during the last fiscal year by members of the United Typothetae of America who keep up their Standard cost-finding system and send in their annual summary of 9H statements.

It shows sales aggregating nearly $10,000,000 produced by a mechanical pay-roll of approximately $4,500,000, a department expense of nearly $2,500,000, overhead expense of nearly $3,500,000, and material used for over $6,750,000, or a total cost of practically $17,250,000.

This survey shows, therefore, an aggregate composite profit of $1,750,000, or 9 per cent on the aggregate composite sales, a profit which speaks volumes for the Standard cost-finding system as a fundamental means of making the printing business prosperous and one of the best arguments why it should be used in every printing-plant in the country.

Nor does this profit of 9 per cent show the full degree to which the printer may attain in profits, for one very considerable group, doing several millions of business, made a net profit of 14 per cent.

This fact is made more pronounced in comparison when it is remembered that the majority of surveys of conditions in printing centers where the Standard cost-finding system is not employed to any extent, have invariably shown the printers to have sustained great actual losses and even far greater lost profits.

In order that the maximum benefits may come to the printing industry from the information conveyed by such surveys, it would seem desirable that the members coöperate more generally with the national office and be required to send, as a part of their annual cost reports, the data from which these surveys may be compiled.

The secretary also dwelt at some length upon the three-year campaign, saying:

Anticipating the culmination of the three-year plan, which has been under way for the past two years, and in view of the urgent and insistent demand from many localities for the Typothetae program, it was determined by the Executive Council at the beginning of the present year to set in motion a thorough demonstration of the plan as a logical and workable undertaking.

It was the desire that when all the details of the plan should ultimately be put into motion, it would be possible to go ahead free from doubt or uncertainty as to the proper course to be pursued and that there might be no waste of energy or funds in costly and unsuccessful experiments. In this work every financial and mental resource of the organization was brought into use.

Several men of experience and ability were employed as demonstrators, after a period of training at the national headquarters, and were sent into a number of communities to form local organizations and to carry out the activities contemplated in the three-year plan. The method of procedure was, first, for the organizer to go into the communities and point out to the printing industry the aims and purposes of the plan.

The next step was the taking of a complete census and survey of the printing industry which showed the investment, sales, cost of doing business, and all other facts which would enable the organizer to make an analysis of the industry as a whole, as well as by classified groups. This census and survey would reveal at a glance the condition, the cause and the cure. The disclosure of conditions made it possible for the organizer to suggest the necessary remedy.

At this stage it was pointed out to the printers that if they meant business, were willing to adequately finance their work, and ready to

avail themselves of the helpful service tendered them, it would be necessary that they obligate themselves to go through with the program.

Upon a favorable response to these suggestions, the next step was the making of a local budget of receipts and expenditures which provided for the expense of all the activities and the source and amount of the necessary revenues to carry out the plan. The budgets of the several cities so organized aggregate more than $76,000 per year.

In each instance an interlocking three-way contract was required and entered into for the three-year period, binding the national organization to the performance of its obligations in furnishing service to the local organization and its members, binding the local organization to carry out all details of the three-year agreement, and, further, obligating each individual member to carry out his portion of the program.

The requirements of each local member are that he will, for the full three-year period, pay into the local association the amount apportioned to him and that he will comply with all the requirements of the three-year plan; his agreement further providing that for the first year he will have the Standard cost-finding system installed in his plant; that he will furnish one or more students in the Standard estimating course; that he will provide one or more students in the Standard salesmanship course, and that he will faithfully engage in all the other activities which may be provided for the first and subsequent years.

Each local member pays a specified sum as dues monthly, and this one lump sum provides him, without additional expense, all the service mentioned, including expert advice in the maintenance of his cost system work in addition to the service of all kinds provided by the local association and the service of the national.

It is pointed out to the local printers that it is necessary for them to work out their own salvation and to provide all the funds necessary to carry out their local undertakings, and that they can not expect the expenditure of a single dollar from the national three-year fund for local purposes.

They are advised further that the three-year national fund is to be expended solely and entirely in spreading throughout the country the gospel of helpfulness and education, pointing the way of success to them and supervising their efforts by the trained men who will be working in their respective communities.

As soon as a community was organized, a trained executive secretary was sent to conduct the work under the direction of the local association.

This was followed by cost accountants from national headquarters, who immediately began the installation of the Standard cost-finding system in the plants of all the members. After this cost work was finished provision was made for its continuance and supervision.

Classes were then formed for the study of the Standard estimating course and the Standard salesmanship course, and all of the other activities put into motion as provided by the Standard local organization chart.

Already the Standard cost-finding system has been installed in several hundred plants and the work is still being continued by the Typothetae cost accountants.

The classes now formed for the educational courses in the new organizations include nearly 1000 students. Several hundred individual students outside of the classes have also arranged for taking the educational courses during the coming winter.

In order that the local secretaries or their assistants may be properly trained to conduct classes in the educational courses, the national organization, without charge, graduates them from the Typothetae School of Printing, at Indianapolis.

The foregoing outlines a constructive program for local divisions of the Typothetae with far more definiteness than has ever heretofore been attempted by any trade organization. The operations of local printers' associations are necessarily circumscribed unless they are affiliated with the national organization, which, by reason of its wider horizon and greater resources, is enabled to give to the local organization a broader degree of inspiration, direction and supervision, than the local organizations, without affiliation, could ever hope to attain.

Furthermore, by reason of the national organization's coöperative strength it affords a means of protection and support. It becomes at once the great parent body that furnishes the sympathy of motherhood, the protection of fatherhood, and thus nurtures the industry toward a prosperous maturity.

The organization, and, in fact, the trade as a whole, is to be complimented upon having a secretary with such a broad knowledge of the industry and its needs, one who has devoted himself unreservedly to the advancement of the interests of the entire field. Therefore, the closing words of Secretary Borden's report should have a wide appeal and receive the earnest consideration of printers in all parts of the country:

In advancing the organization's work it is found that that state of mind which makes one a law unto himself, disregards the rights of others, looks upon a competitor as an enemy and adopts the policy of aloofness from those engaged in the common industry, is slowly but surely giving way to a higher and better mental attitude.

One by one, as the truth is brought to them, the printers are learning that only as they awaken from their dream of selfishness and envy, and plant themselves squarely upon the true basis of an unselfish desire and purpose to be of service in the great organization movement of the Typothetae, can they hope or expect to reap any good to themselves.

Your officers, your committees and your employees have in season and out of season, manifested this spirit in your behalf. Will each of you do as much for your industry and your organization?

Presentation of the Standard Accounting System.

One of the phases of the work which has occupied the attention of the Educational Committee for some time past is the Standard accounting system, which has been prepared to interlock with the Standard cost-finding system. In this system the printers of the country are offered, for the first time, a standardized, uniform method of accounting which should be of untold benefit to the individual printer as well as to the industry as a whole.

In preparing this system the committee called into consultation some of the leading minds in the field of accounting, among them being J. Hugh Jackson, assistant professor of accounting at the University of Minnesota, who presented and explained the system to the convention. In closing his remarks Mr. Jackson said:

The object of all accounting is to ascertain, compile, and present in a comprehensive manner, for administrative purposes, the facts concerning the financial operations and conditions of the business; this the Standard accounting system has been designed to do. Only the ordinary principles underlying all accounting have been brought into play, but these principles have been adapted to meet the needs of the printer and of the printing industry everywhere. It has been an especial pleasure to work with your committee in the compilation of the demonstration book, and in the preparation of the treatise. I am certain that the industry is provided not only with the means for accurately recording all the financial transactions incident to the industry, but that the printer will also be enabled to obtain accurate information regarding the condition of each and every department within his plant. The knowledge that may be so obtained will enable the printing industry to direct the detail of its business upon the basis of existing facts, rather than upon uncertain information. The Standard accounting system, when used in conjunction with the Standard cost-finding system, will give to the printing industry of America a force which perhaps no other industry in the country enjoys at the present time. I congratulate you, gentlemen, upon the successful compilation of a system of accounts such as your committee presents to you in the Standard accounting system for printers.

Education for the Printing Industry.

The entire work of the organization is based upon practically the one feature — education for the printing industry. Therefore, the address on this subject by the educational director, Frederick W. Hamilton, LL.D., and the report of the Committee on Education, submitted by the chairman, Henry P. Porter, are of especial importance. It can safely be said that no other industry has attempted such a far-reaching plan of education, or has offered such vast opportunities to those who

are desirous of advancing themselves in their chosen field of endeavor.

To sum up as briefly as possible the work covered by the address of Doctor Hamilton and the committee's report, which are necessarily rather extensive, it may be said that any one in any department of a printing-plant, from the apprentice to the office manager, will find that some form of material has been provided for his special benefit.

The "Typographic Technical Series," consisting of sixty-four books, of which thirty-four are complete and ready for distribution, is a work of which the committee and the organization may well be proud, as it provides splendid material for educational purposes. In addition to this, the committee has prepared courses in estimating and salesmanship which are now ready. A course in accounting, based on the Standard accounting system, is in preparation, a number of the lessons being ready so that instruction can begin at an early date. Courses in cost-finding and business administration are also in process of preparation.

As regards apprentice training, the committee has prepared a definite curriculum for a course of two years and a statement of the equipment needed to carry it out, both of which have been published and are accessible. Herein is offered a definite program for the vocational schools which should place this work upon a more uniform and substantial basis.

"Paper, Priority and Labor Exemption."

Thomas E. Donnelley, of Chicago, chief of the Pulp and Paper Section of the War Industries Board, who was in attendance at the convention on Tuesday, and received an enthusiastic reception, was called upon for a talk regarding the paper situation. His remarks will be found elsewhere in this issue.

Other Committee Reports and Addresses.

Among the other reports presented to the convention, and which space prevents further mention of here, were the following: Cost Commission, by H. W. J. Meyer, of Milwaukee; Price-List, by J. Harry Jones, of Chicago; Trade Matters, by E. Lawrence Fell, of Philadelphia.

Addresses were also delivered on the following subjects: "Something Doing," by Henry P. Porter, of Boston; "Better Letters," by Homer J. Buckley, of Chicago; "How Can the Printer Create Unusual Business," by James M. Evans, Detroit; "Preparing and Presenting a Plan for a Direct-by-Mail Campaign," C. L. Estey, Chicago; "Advertising Your Own Business," J. Linton Engle, Philadelphia; "Abnormal Costs," J. M. Thomssen, Cincinnati; "Price Control — Is the Time Ripe for Presentation of a Bill in Congress to License and Regulate the Printing Business?" George H. Gardner, Cleveland; "Business Associations and the Anti-Trust Laws," Frank W. Noxon, New York; "War Problems and the Printing Business," Fred W. Gage, Battle Creek.

Election of Officers.

The new officers elected for the coming year are Arthur E. Southworth, Chicago, president; William Green, New York, first vice-president; Fred Gage, Battle Creek, treasurer; William F. Fell, Philadelphia, George H. Gardner, Cleveland, and E. H. Jones, Portland, vice-presidents. Executive Committee: Pliny L. Allen, Seattle; H. W. Walkenhorst, Kansas City; Earl R. Britt, St. Louis; Geo. L. Stevens, Galveston; W. E. Ward, Nashville; John R. Demarest, New Haven; Robert N. Fell, Philadelphia; Albert W. Finlay, Boston; Fletcher Ford, Los Angeles; A. M. Clossbrenner, Indianapolis; W. J. Eynon, Washington, D. C.; G. Fred Kalkhoff, New York; George K. Horn, Baltimore; Harry L. Brown, St. Augustine; Allen Collier, Cincinnati; Wm. Pfaff, New Orleans; Joe E. Redfield, Omaha; Eugene Saenger, Sioux Falls; A. M. Chesher, Minneapolis; B. F. Scribner, Denver; William Sleepeck, Chicago; John Stovall, Winnipeg; David L. Johnston, Buffalo.

As a token of esteem and appreciation of his earnest and untiring efforts in behalf of the work of the organization during the past year, the retiring president, Benjamin P. Moulton, of Providence, was presented with a handsome gold medallion.

Affiliated Organizations.

The Closed Shop Division, representing the employers of organized labor, met on Tuesday evening for the discussion of matters pertaining to this branch of the work. G. Frederick Kalkhoff, of New York, was elected chairman for the coming year. The Open Shop Division also met at the same time, electing A. M. Glossbrenner as chairman.

The Secretary-Managers Association held its annual executive session on Monday afternoon and elected E. P. Mickel as president, J. Gillespie, vice-president; W. Van Hinkle, secretary, and E. E. Laxman, treasurer. The annual dinner of this organization was held in the evening with Joseph A. Borden presiding. Talks were given by Fred Gage, Arthur E. Southworth and Lawrence Todd, which were followed by a general discussion on matters pertaining to the work of the members.

The Graphic Arts Association, a departmental of, and which represents the interests of the allied trades in, the Associated Advertising Clubs, also met on Tuesday evening, electing John R. Demarest as chairman; E. W. Houser, vice-chairman; Fred Gage, treasurer, and Joseph A. Borden, secretary. These gentlemen will also be the representatives of the association on the National Commission.

Exhibits.

The exhibits of manufacturers were not so much in evidence from the standpoint of numbers this year as at previous conventions, though several did have their exhibits while others had representatives on the ground. Among those having exhibits were Miller Saw-Trimmer Company, saw-trimmers and platen-press feeders; Roberts Furniture Company, "Victory" working frames or tops for type-cabinets; Gene Turner, efficiency devices; F. P. Rossback, perforating machines; A. F. Lewis & Co., "Printing-Trades Blue Book." Representatives of the following companies were on the field: Mergenthaler Linotype Company, Lanston Monotype Machine Company, Intertype Corporation; C. F. Anderson & Co., folding-machines; A. W. Hall & Co., folding-machines; Cleveland Folding Machine Company; Latham Machinery Company, and J. L. Morrison Company, bookbinders' machinery.

REQUIESCAT IN PICA.

I reckon now my sun is set,
Old-timers are crossed off the list,
No job holds forth for me, and yet,
I wonder if we "tramps" are missed.

New notions of a younger day,
All straight stuff set typewriter style,
While shell-glassed "ad men" draw the pay,
No "growler" guards the copy file—

The romance all has long gone west,
For "mats," fool-proof, can not be pied;
No office joker works with zest,
And "system" keeps 'em cut and dried.

No 'baccy juice or stale pipe smoke
A halo 'round the office keep,
And while subscribers cough and choke,
The foreman rouses from his sleep.

"Efficiency" they call the germ
That drove the type-louse from his case.
Oh, well, I'm old and served my term,
And guess I must give up my place.

Enough of this old-timer's chant,
But, here, what's this Help Wanted ad?
"Night watchman in a printing-plant."
Say, pal, I'll get a job, begad! —R. M. P.

PAPER, PRIORITY AND LABOR EXEMPTIONS.*

BY T. E. DONNELLEY.

I ONLY want to say one or two words about the situation in Washington, because I am afraid it has been quite misunderstood on account of our own fault, in that we have not been able to get detailed information out to the public at an earlier date. If I may take just a moment, Mr. Chairman, to explain exactly what the paper situation in Washington is it will probably get the picture before you a little more clearly than I could in any other way.

I want everybody to understand that the printing industry has not been declared an essential industry, but that paper-making has. Paper-making has been declared an essential industry, provided that every possible economy is exercised, and all wasteful practices are eliminated.

The Priority Board of the War Industries Board, which has the duty of settling what has priority when two or more agencies demand the same article, has decided that it will give the paper industry a certain amount of coal and a certain amount of transportation, because there are ways in which paper enters into our industrial life to maintain our morale. Among those first are the newspapers and the magazines.

It feels that we can not maintain the morale of this country without disseminating throughout the country the information of conditions abroad and at home, through the newspapers and the magazines, and, therefore, it has rated newspapers and magazines as an essential industry, provided, however, that the newspapers and the magazines make very material cuts. The newspapers are cutting in their daily issues fifteen per cent, in their Sunday issues twenty per cent, and the magazines are cutting by a peculiar scale anywhere from fifteen to thirty per cent.

Now comes the question of job-printing. The War Priorities Board realizes that job-printing to a certain extent is necessary, and it has accordingly figured that the paper consumed in job-printing should be reduced by at least twenty-five per cent. It is quite impossible to police every piece of printing which goes out from every printing office in this country. They are doing that in England. There a man can not issue a four-page circular without getting a special permit from the Government to print it.

We have not come to that condition in this country, and we hope we will not. So what we have got to do is to put the question of policing the consumption of paper in job-printing up to the printers in the United States — and that is your obligation. You are the representatives of the War Industries Board before the consumers of paper, to see that paper is not wasted and is used as economically as possible.

To accomplish these results, after conference with your War Committee, we have limited the weights of paper so that these heavy papers for elegant effect have been discontinued. I would like to say that during the war, wide margins, blank pages and heavy paper have got to be tabooed, and you printers are the people who have got to effect it.

The paper situation all goes back to the question of coal, transportation and labor. Now, coal is short. We are going to be shorter of coal in most parts of this country this winter than we were last. Transportation is short, and will be shorter during the winter.

I don't have to say anything about labor to printers. All of us are suffering from its shortage. Now, every pound of paper that you use means anywhere from one to five pounds of coal and means anywhere from four to ten pounds of transportation; so by every pound of paper you save you are conserving coal and transportation that much.

The mills of this country are only allowed coal and transportation on condition they will give a pledge that everybody they sell paper to will give them a pledge that they will obey the rules and regulations of the Pulp and Paper Section of the War Industries Board. The buyer of paper must again secure a pledge from the person he sells that paper to, and generally that is a printer.

We want every printer in this country, when a customer comes to him about an advertising campaign, about printing a catalogue, or any other piece of printing, to advise with that customer how he can get the message which is going to be printed to the public with the least number of pounds of paper.

The printer is not required to get a pledge from his customer; the pledges are supposed to stop when the printer gives his pledge to the paper men or the mill that he will use his greatest efforts to economize.

This present situation will stand simply on the fact of whether the printers of this country are patriots enough to make good that they will fulfill their pledge to us that their customers economize in the use of paper.

Now, just a few things which we will probably send to you later.

We want everybody to use 16-pound folio instead of 20 and 24 pound paper for correspondence. We don't want anybody to use bond-paper for circulars. We don't want anybody to use a four-page circular when he only prints on the first page of it. We don't want anybody to use great wide margins when the message can be put on paper with small ones.

In other words, every printer in this country must realize that he is the agent of the Government to save at least twenty-five per cent of the paper which the customer would ordinarily use. If you do that, you are going to have enough paper to do all the printing that is required. If you don't do that, why, the paper will have to be further cut and the printing industry will suffer materially.

I would like to say one thing more — about the question of labor and priorities. I see this little circular here says that printing and the allied trades are essential. The War Industries Board has settled no such thing. It settles with each individual printing concern whether or not it is essential.

If you are printing exclusively newspapers and periodicals you are automatically put on the essential list and get priority No. 4 for coal. If you are printing anything else except periodicals and newspapers and you want to get on the priority list you must send for a priority application blank to the Priority Board of the War Industries Board at Washington, and if you have seventy-five per cent of your production made up of newspapers, periodicals, food-containers, printing for railroads or telephone companies, or for other direct, essential needs of the Government or the war, you will be placed on the priority list; if you haven't you will not be placed on the priority list.

The priority list will be used as a guide to give you priority for transportation, but it does not give you priority for labor. If you are on the priority list it is of some advantage to you before the various local exemption boards, but because the War Trade Board says that you are seventy-five per cent essential does not mean that your men are exempt from the draft.

It does mean, however, that if you have certain men who are "key" men — men without whom you can not operate your business — and your business has been rated essential, you may get for them deferred classification, although you can not get them exempted entirely.

To exemplify with paper-mills: The paper-mills are now applying for deferment of classification for machine tenders, as they say that these men can not be replaced and if they are lost the whole mill shuts down. But they are not asking for entire exemption. I want to get it out of everybody's mind that because you have been classified as essential, for that reason you can get your men exempted.

*An authoritative statement by T. E. Donnelley, Chief of Pulp and Paper Section of the War Industries Board, before the convention of the United Typothetae of America at Cincinnati, September 24.

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Truck Rolls Slide.

Paul Schubert, Detroit, Michigan, writes as follows: "In the August number of THE INLAND PRINTER, page 631, I note an article regarding an Iowa publisher who had trouble with his rollers sliding instead of turning. In addition to your suggestion to use wooden bearers, I would suggest that he put pin keys on both ends of his roller-stocks so that they fit into the little socket of the roller-trucks, thus making the trucks drive the roller. This is suggesting, provided I understand his statement correctly."

Cleaning Gears on Presses.

Occasionally it becomes necessary to clean off the accumulation of dirt that adheres to the grease in the teeth of gears on presses. This operation is not difficult if kerosene is used with a paint-brush having stiff stubby bristles. Dip the brush in the liquid and brush back and forth across the face of the gear-teeth. This will insure that all dirt is brushed out. A clean supply of the liquid will do the final cleansing. The cleaning of racks and cams on presses is also made easier by the use of a paint-brush and kerosene. The kerosene does no harm to fiber gears.

Printing Envelopes on Platen Presses.

It is easier to feed corner-card or return-address envelopes if the form is locked upside down a little above the center of the chase. As the gummed flap is then away from the lower guides, no difficulty is experienced in feeding, and wastage is reduced to the minimum. Where it becomes necessary to print with opened flaps, that is, of course, the only way to feed them. Feeders usually find it an easy matter to close the flap when taking the envelope from the press by turning the flap under with their left thumb just as the envelope reaches the edge of the platen.

Trouble With a Drum-Cylinder Press.

A North Dakota publisher writes: "We are having considerable difficulty with our drum-cylinder newspaper press. The trouble is with the register-rack. There seems to be too much play in the press so that the teeth strike upon one another instead of meshing. We have set it repeatedly, but every once in a while the teeth will not mesh, thereby striking on top of one another as they come together and wearing on the cogs, or even breaking the end one off. Would the air-cushions have anything to do with the trouble? A personal letter giving a remedy for this trouble would be greatly appreciated."

Answer.— We believe this matter is of sufficient importance to warrant consulting the maker of the press. Write the manufacturer, giving the number of the press and size of the bed, covering fully the nature of your trouble. You should also mention the rate of speed at which you operate your press when the trouble occurs, as this has a bearing on the matter. The air-cushion should be set to correspond to the speed of the press, and the gibs at the side of the slideways should be tight enough to take up as much lost motion as possible. If you are only printing the newspaper you may temporarily remove the register-rack and operate the press without it. When you have definite instructions from the experts at the press-factory you will be able to proceed with safety.

Bond-Paper Envelope Causes Slur.

A Washington pressman submits a Number 10 document envelope of white bond-paper, having rules running the long way of the stock. The following letter accompanied the envelope: "I am enclosing a specimen of an envelope job that has caused us a great deal of trouble by the left-hand rule slurring. I have tried every remedy that I could think of, but nothing seems to relieve the situation. The job was printed on a 10 by 15 press. The up and down rules were of two-point rules, which we changed to six-point column-rules, but with no better results. When printed on flat paper the rule did not slur, so it must be that something about the envelope causes the trouble. I have never run up against anything like this before, and am therefore at a loss to know what to do. I will be very grateful if you can tell me what to do."

Answer.— The nature of the stock used in the envelope tends to make it baggy, hence it does not lie flat in printing. When the impression drives the envelope to the platen, the slurring is caused by a slight movement of the paper during the operation. This movement is doubtless due to the air imprisoned in the envelope, or, perhaps, to the slightly wrinkled condition of the envelope caused by a copious supply of gum. To avoid slurring it is necessary to make the envelope lie flat while being printed, as a type-line prevents the employment of a cord running between.

Power for Driving Printing-Presses.

Years ago, when the printer emerged from the stage where his presses were driven by foot power to a higher plane where he used steam power, he usually announced the fact on his stationery. His card might read "John Smith, Steam Job-Printer," or something to that effect. He did not forget to use the word "steam" to indicate the use of power in his plant. The writer's first experience in printing was in a shop where an old-style Gordon was "kicked" or "pumped" as the case might require; the Universal was, of course, "kicked," because of no other convenient manner of driving. Finally a "Little Giant" one-horse-power steam-engine was installed to drive the two presses. Naturally the overhead cost increased and the young printers met the increased cost by harder work. Since that time the writer has seen many different ways of driving presses, a water-wheel in one shop and a "dog" engine in another. This dog-power contrivance consisted of a large wheel about twelve feet in diameter, in the periphery of which "old dog Tray" would tread his way. A one-inch cable would transmit the power from the back yard to the inside of the shop, where pulleys were arranged to drive the country press then in use. In a small Iowa town a weekly paper was printed on a Fairhaven cylinder, driven by "man" power. Two colored men working in relays furnished the power to turn a

crank with which the press was operated. Coming down to recent years, printers broke away from steam power and man power and installed gas-engines. A few years prior to the World's Fair a number of Chicago shops used gas-engines which used natural or fuel gas, which was then comparatively cheap. Later gasoline-engines came in vogue and were used widely until displaced in favored localities by the electric motor, which now has become the favored means of driving printing machinery. What may come later can scarcely be conjectured, but from the present outlook it seems that the internal-combustion engine and the electric motor will be the means of driving printing-presses for some time to come.

Electricity in Paper or Press.

Two newspaper printers, one in Iowa and the other in Illinois, having the same kind of trouble with feeding the paper through the press on the second side, ask for a solution of their difficulty. Both these printers recognize the trouble to be electricity in the paper or the press.

Answer.— You can be reasonably certain that the trouble will be reduced to the minimum if the stock is kept in a dry, warm place. Heat seems to eliminate electricity from stock, which, if cold, could not be fed through the press at all. Pile the paper near a radiator or a stove. If necessary, hang a lift of stock on a radiator and get it warm clear through. In connection with the foregoing, the tympan should be oiled — not only the top sheet, but every sheet. Having the entire tympan well greased with a mixture made of equal parts of paraffin and machine-oil will tend to minimize trouble with electricity in the paper stock. For those who can afford them, the electric neutralizers are more certain in action.

Lantern-Slides for Liberty Loan Speakers.

A pressroom superintendent in a large private plant writes: "Some time ago when in Chicago I learned through THE INLAND PRINTER of a method of producing lantern-slide plates. As the details have slipped from my mind, not having put them immediately into practice, I will ask you to tell me again how to produce, inexpensively, plates for use in throwing printed matter on a screen."

Answer.— If we recollect the matter correctly, a double transfer is made from an inked type-form. The type will be set up, and, after proof is read and corrections are made, it is locked up with an inverted half-tone or other printing-plate on each side to bear off the pressure of the roller so as to ink only the face of the type and not the sides. The form is inked, using a good grade of job black. A clean composition roller is then rolled over the form and receives a transfer therefrom. To prevent the ink from the blocks being deposited on the roller also, a piece of thin paper is placed on each wood base. A piece of lantern-slide glass is then placed flat, in a firm position, surrounded by other pieces of glass of equal thickness to bear up the roller. The roller with the transfer is run over the piece of glass, which receives the ink. This piece of glass and another of the same size (cover-glass) are bound together with tape around the edges, which holds them together and permits the safe handling of the glass. There is another method which may suit you better, but it involves the use of a piece of transparent celluloid mounted between two pieces of glass. In some cases the heat of the machine makes it a rather risky matter to use this kind of a slide. An experiment will perhaps show you the comparative merits of the two methods. A sheet of celluloid is printed upon in the same manner as a piece of bristol-board. Use the best black ink. Some use an offset impression so as to give greater density and produce more contrast in the projection. We have also seen good results from impressions pulled in gold-size and bronzed.

A recent letter from our correspondent reads in part: "We followed out the suggestions given by you, and our people were very much pleased with the slides which we made for the Four Minute speakers and for use in bond drives. We thank you for your help."

THE SIZE OF A SQUARE.

The size of a "square" as applied to legal advertising varies in different States, and has been a source of perplexity to many newspaper publishers. The best method of figuring a newspaper square, as it applies in the State of California, is set forth in the following schedule, prepared by Robert L. Telfer, state printer, for *The Pacific Printer and Publisher*, in response to a demand for some such schedule, shown in frequent inquiries from publishers. The California laws state that "A square of advertising shall be 234 ems nonpareil."

A NEWSPAPER SQUARE.

Based on 13-ems column.

TYPE—	Lines.	Inches.	Ems Comp.
6-point solid	9	¾	234
6-point thin-leaded*	9	⅞	273
6-point leaded	9	1	312
6-point double-leaded	9	1¼	390
7-point solid	10½	1.02	234
7-point thin-leaded	10½	1.16	267
7-point leaded	10½	1.31	300
7-point double-leaded	10½	1.6	367
8-point solid	12	1.33	234
8-point thin-leaded	12	1.5	263
8-point leaded	12	1.66	291
8-point double-leaded	12	2.00	349
9-point solid	13½	1.68	234
9-point thin-leaded	13½	1.87	260
9-point leaded	13½	2.06	286
9-point double-leaded	13½	2.44	339
10-point solid	15	2.08	234
10-point thin-leaded	15	2.29	257
10-point leaded	15	2.5	281
10-point double-leaded	15	2.92	328
11-point solid	16½	2.54	234
11-point thin-leaded	16½	2.75	255
11-point leaded	16½	2.98	275
11-point double-leaded	16½	3.44	319
12-point solid	18	3.00	234
12-point thin-leaded	18	3.25	254
12-point leaded	18	3.5	273
12-point double-leaded	18	4.00	312

*1-point leads.

The head or title should be set not larger than double that of the body-type, viz.: 12-point heading over nonpareil. Box headings must be set in as compact form as possible.

WORDS TO COLUMN (13 EMS) INCH.

There are approximately the following number of words to the regular column lineal inch:

6-point solid	102 words	10-point solid	46 words
7-point solid	83 words	11-point solid	37 words
8-point solid	69 words	12-point solid	30 words
9-point solid	58 words		

A newspaper square, based on three-quarters inch solid nonpareil, contains approximately the following number of words:

6-point	77 words	10-point	95 words
7-point	85 words	11-point	93 words
8-point	92 words	12-point	90 words
9-point	97 words		

GOOD BUSINESS RULES.

Make friends, but not favorites.
Be wary of dealings of unsuccessful men.
Keep down expenses, but don't be stingy.
Don't take new risks to retrieve old losses.
Don't worry; don't overbuy; don't go security.
Be cautious, but when a bargain is made, stick to it.
Make plans ahead, but don't make them in cast iron.
Be content with small beginnings and develop them.
Keep a high vitality; keep insured; keep sober; keep cool.
Stick to chosen pursuits, but not to chosen methods.
Don't tell what you are going to do until you have done it.

— *The Shield.*

JOB COMPOSITION

BY J. L. FRAZIER.

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Suggestions for Better Work in Commercial Stationery.

In looking over the specimens which come to the editor of this department, we note that there is one class of work in particular on which a great improvement could be made. Commercial or business stationery forms are worthy of more attention and care than they are given by the average printer.

It is true that there is a growing appreciation of the advantages of better stationery among many users of printing, and printers themselves are in some instances waking up to the possibilities afforded by good letter-heads, envelopes, etc. What is better, many business men show an increasing willingness to pay more than the prevailing minimum price for such printing, particularly for letter-headings which are good enough to make a favorable impression on their trade every time one is received. Unfortunately, the percentage of such business houses and printers is in the great minority, and, as a general rule, work of this character is turned out quickly and cheaply, therefore badly. A firm that is insistent upon the best quality of paper and workmanship on its broadsides will follow up such advertising with letters on stationery which at best is mediocre. Surely this condition offers an opportunity for ambitious printers to open up a wide and profitable field.

One of the most simple forms of commercial stationery printing is that done for professional men, such as lawyers, physicians, etc. Precedent, established through the practice of years and the ethics of the professions, has determined a standard for work of this character which is well known. Occasional lapses from good taste in this connection, indicated by specimens received at this office, suggest that it is not out of place to repeat the main considerations at this time. All stationery work for professional men should be set in small type, unobtrusive in design, and, preferably, modeled after the style of the steel die and copperplate engraver's work. The reason for this restraint and dignity is found in the ethics of the professions, which forbid them advertising in the manner of commercial houses.

This class of work, however, is but a small fraction of the stationery printing done today. By far the greater volume is for business firms, which, instead of being averse to advertising themselves or their businesses, are keen to secure the greatest possible amount of publicity from every item of printing used. And there are opportunities for effective advertising in the letter-head, envelope, bill-head, etc., undreamed of by many of the thousands in the printing business today. In the stationery work for business houses, therefore, no conditions govern except good taste and good sense.

Mere prettiness, however, is no especial recommendation; and a pretty letter-head is seldom preferable to a plain and dignified design. A successful letter-head is possible only when it conforms to those principles that govern all printing — harmony, simplicity, etc., and a decision concerning its true worth is by no means a matter of personal opinion. A letter-head, business-card or other form designed in accordance with those fundamentals may not always be good, but it can never be wholly bad. On occasions, too, a design which violates those fundamentals may apparently succeed, but that success is only partial, for such work invariably leaves a bad taste in one respect or another.

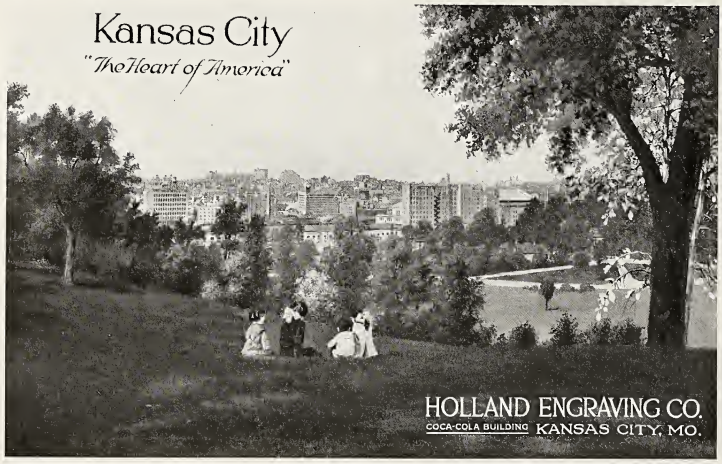
The prime consideration with business stationery is that it be legible. Regardless of how unusual or striking the design may be, how appropriately it suggests the character of the business, how harmonious the colors may be, it is poor business stationery unless it may be easily read. The type-faces should not be selected, as is too often the case, because they are unusual, novel and distinctive. To secure those qualities something of legibility and considerable of dignity must be sacrificed, as the most legible type-faces, plain romans, are old faces, permitting of little modification without an undue sacrifice in other and more important features.

Best results in both legibility and harmony are secured when but a single style of type is used. Since there are generally but few lines of type in such forms, more than one style is decidedly unnecessary, for purposes of emphasis or otherwise. At most, not more than two styles should be used, and in that event the relationship between the two should be harmonious. Character in design is impossible when several different styles of letters are employed, the result of such work being nondescript in its appearance. Considerable ingenuity is, of course, required to give every job a different appearance with but one style of type, but the compositor who has dozens at his disposal never learns the possibilities of any one.

Compositors who feel like taking issue with us on the points made above should examine the work of such printers as Taylor & Taylor, The Marchbanks Press, Arthur C. Gruver, and others who do considerable of this class of work. Close to one hundred per cent of the work of those master craftsmen is done in Caslon Old Style, a plain roman letter, or some modification such as Goudy, Kennerley or Cloister. With proper presswork and good design, no other type-face is necessary, and surely none can equal this versatile letter. Marchbanks will employ an occasional line in a Caslon Text for the purpose of lending color and giving contrast to brighten work otherwise set in Caslon, but this letter is invariably used in such a way that it does not strike a discordant note. When used at all, it is employed for large display lines, in which condition its variation from the roman used in smaller sizes is not displeasing. The use of an occasional line of text, as indicated, is all the ornamentation found in much of Marchbanks' work, and it is enough.

Typographers do not confine their work to plain roman styles as closely as they should. This, of course, is not always

the compositor's fault, for most printing-plants do not possess full series of roman letters above twelve-point. Laboring under the misconception that light-face romans such as Caslon are intended only for body-matter in bookwork and advertising composition, they have sought other styles for their display-work. This equipment, bought in dribs of a size or two of one style and another for occasional jobs to suit the fancy of occasional customers — and regular customers whose fancies change from time to time — is in most composing-rooms a nondescript array. Such a condition has encouraged the type-founders to vie with each other in bringing out new faces, dozens of which are cut each year, most of them catering to passing and changing fancies. Many of these enjoy a brief, meteoric career as novelties and then lie dust-covered in the cases as something else attains ascendancy for the time. Caslon, however, goes on forever.



First inside page of four-page mailing-card sent out as the contribution of the Holland Engraving Company, Kansas City, Mo., to the publicity campaign of the Fourth Liberty Loan. In the original, the words "Subscribe to the Fourth Liberty Loan" were printed in red beneath the group of lettering in the upper left-hand corner of the page. See opposite page.

In most cases it is wise to use all capitals in a letter-head and envelope, as in a title-page, for capitals give fuller form and better balance to the lines. When the name-line is very long, capitals and small capitals are often used in place of capitals of the same size. Another advantage of the capitals is that they are more formal and dignified. In spite of this rule, however, effective headings are often set in capitals and lower-case, while a line of italic introduced in the heading can serve to lend variety and emphasize an important point, at the same time adding a touch of embellishment.

While in advertisement composition it is desirable to emphasize most prominently the name of the article advertised, in commercial stationery the name of the firm should be in the largest type. It may be desirable to have the commercial or business letter-heading strong, but the compositor should see that it does not overbalance the letter itself. Restraint in this respect must be practiced lest the heading conflict with the letter and make proper attention to it impossible; and here is another good and substantial reason for the avoidance of bold lettering and bizarre designs.

The main type display should not be too large. On personal headings the name-line should not be larger than ten-point, on professional headings twelve or fourteen point, and on commercial headings eighteen-point, although on occasions lines of the last-named sort might be set in twenty-four-point to advantage. The other display lines should vary little in size, giving emphasis where required, but still retaining the coherence of the form.

Obviously the paper of the envelope, bill-head, letter-head, etc., should be the same. Nothing savors of cheapness so much as a letter-head of one color and an envelope of another. But even that is not enough — the type should be the same and the arrangement similar, while the same colors should be used on both items. To obtain the cumulative benefits of repetition, letter-head, envelope, bill-head, etc., should be so nearly alike that the one will suggest the other, and all will suggest the firm using them as emphatically as possible on every possible occasion.

In respect to color, another point comes to mind. If a typewriter is used for correspondence it is desirable that the color of the ribbon should match the color of ink used in printing the heading. On the other hand, if two colors are employed in printing, the ribbon should be matched by one, and the other should be in strict harmony. With a sample of the work of the typewriter before him, the average pressman can match it without much trouble. As evidence of an increasing realization of the importance of pleasing combinations in this respect, the great majority of business concerns are now using black ribbons, and this is peculiarly fitting inasmuch as approximately one hundred per cent of business printing is done in black, or black and some other color. No matter how pleasing the colors of the printing are in their relation to each other, the whole effect is nullified if the color of the typewriting is out of harmony. Time was when purple typewriter ribbons were in almost universal use and letters were not so pleasing and inviting then as they are today when black is the rule. The effect of the envelope is also heightened if one of the colors matches the postage-stamp used, though this practice was more feasible in the days of the two-cent red stamp than today when we are using purple stamps for our correspondence. Perhaps the two-cent stamp will return. In any event the value of red as a color for emphasis and embellishment adds a certain value to the red stamp.

It is also desirable to have the stationery, especially those items which go out from the office of the user, to represent him in other offices, printed on the kind of high-grade paper that

will create a good impression in the recipient's mind, not so much that expensive paper should be used, but, rather, that cheap, shoddy paper should be avoided.

While much has been said of the possibilities of suggestion in the character of the type used in its relation to the character of the business, modern printing has rather outgrown that idea. Obviously type of fine, graceful and delicate lines suggests the feminine, and is peculiarly appropriate for the stationery of a milliner; and a bold, block letter suggests strength on the stationery of a machine manufacturer. In reality, however, outside the professional work previously mentioned, no kind of business *demands* a certain kind of type. Marchbanks or Taylor & Taylor would set the letter-heads of both the milliner and the blacksmith in Caslon and produce a satisfactory design for both, suggesting each business motif by the size of type, perhaps, and by the style of arrangement.

the municipality is the logical trading center of that section of the State. The next page shows four views of the interior of the city's commercial club, and many of the comforts afforded the transient guest within the corporate limits. This latter page also contains pithy boosts for the local Y. M. C. A. and Y. W. C. A., and the best of the other places of entertainment available. On the page following are printed additional reasons as to why the city should be taken advantage of by buyers, this time stress being placed upon the transportation facilities offered, both steam and electrical. Then the remaining twenty-six pages are devoted to individual advertising.

A short time preceding the three-day spring exhibit, the booklets were distributed to various points within the prescribed territory. Individuals receiving them were attracted in the desired way. Within the thirty-six pages (from first to last) were offered the advertisements of twenty-six reliable



Second inside page of Holland Engraving Company's folder, depicting how the same beautiful city would appear if it were in the path of the atrocious Huns. This was surely a forceful appeal for the purchase of Liberty Bonds.

There is still another exception, but it is of less frequency even than the professional work and it can scarcely be compared to a business. The Gothic style of lettering, because of its age and historical association with the church, is just the thing for church printing, lending the proper atmosphere on stationery for a religious organization.

GETTING NEW BUSINESS.

BY JACK EDWARDS.

That profit awaits the printer who inaugurates something "catchy" in the printing line has been demonstrated in one of the smaller hustling cities of the Middle West. With the coöperation of the local commercial organization and many of the leading merchants of the place, an item of printing has been created that, aside from making money for its creators, has proved a boon to the residents of the community, and of wonderful benefit to the city as a whole.

The item of printing referred to is a booklet of thirty-two pages and cover, entitled "Spring Exhibit." It is a two-color job, an attractive orange-colored border enclosing each page throughout. The front cover contains a pleasing and appropriate illustration, and the back cover displays a detailed schedule of the train service to be enjoyed to and from the city.

As a frontispiece, a view of the city's main thoroughfare is used, while the opposite page sets forth claims as to just why business houses, together with additional information making for the well-being of the ones whose patronage was solicited. The recipient of each copy simply had to be impressed favorably with the city and its offerings.

With variations, the plan here outlined might be carried out by other printing-houses elsewhere. Coöperation on the part of the local chamber of commerce, if there is one in his community, and several of the foremost business men, should be readily forthcoming upon the local printer's presentation of the scheme for their consideration.

In the case here illustrated, a "Spring Exhibit" was featured. It is needless to say, however, that almost any special occasion might be made the object of such a campaign. The county fair, old settlers' week, home-coming days, and so forth, would be fitting occasions in many communities.

And one of the best things about the plan is that a booklet once instituted could be made to be the basis of a regular annual — or oftener, as the case may be — appearance of such literature within a specified district. Many of the illustrations used in the initial volume could be held over for succeeding issues, thereby keeping cost of production down to a minimum. In time, the residents round about a city employing such means of publicity would become accustomed to receiving copies of the booklet at stated intervals, which fact should assist the advertising solicitor materially in inducing business houses to sign his contracts.









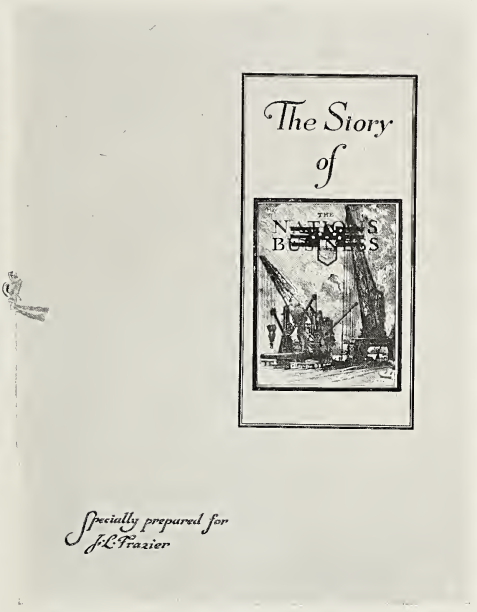
THE BROWNSTEIN-LOUIS COMPANY, Los Angeles, California, is a large manufacturer of men's wearing apparel, and a copy of their latest large catalogue, printed by Young & McCallister, Incorporated, is illustrated practically throughout with half-tones made direct from unretouched photographs, of which those reproduced on this page are representative examples. An idea is here suggested which might be adapted by manufacturers in various other lines. Too often, we feel, articles of merchandise are given a false glamour through illustration in the form of wash-drawings, or photographs so retouched as to amount to the same thing.

SPECIMENS

BY J. L. FRAZIER.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in package of specimens, unless letter postage is placed on the entire package. Specimens should be mailed flat, not rolled.

THROUGH the courtesy of John G. Hanrahan, business manager of *The Nation's Business*, we have received a copy of a handsome portfolio pamphlet entitled "The Story of the Nation's Business," copies of which were recently mailed to a list of large national advertisers. While manifestly of a promotional nature, with considerable space devoted to detailing the quality of circulation, reasons for advertising in the publication, etc., considerable interesting information is also given concerning the paper itself. *The Nation's Business* was originally published as a four-page journal, of newspaper size, its sole purpose being to record the activities of the National Chamber of Commerce, and its circulation was confined to members of the organization. As the Chamber of Commerce grew in size and influence, a need was felt for carrying to all progressive American business men an enlightened understanding of business as a matter of national moment. The newspaper, therefore, became a monthly national magazine of ninety-two pages, one of the most interesting, in fact, within reach of the American people today. In the portfolio itself there are twenty pages, 9 by 12 inches in size, the style of treatment permitting of a forceful exploitation of the various features therein. On the first page a letter signed by Mr. Hanrahan, typed upon the paper's regular letter-head, is tipped inside a rule border printed in orange. Other pages are devoted to various things, as, for example, a listing of the officers and directors of the organization, with portraits; "The Story of The Nation's Business;" a large reproduction of the first issue in newspaper form; one of the modern lithographed covers, designed by Vernon Howe Bailey; a listing of prominent men of affairs who contribute to the pages of the publication; a graphic chart showing the ratings of 1,900,000 American business concerns, demonstrating how the big firms with the high ratings may be appealed to through *The Nation's Business;* a graph in the shape of a sliced pie, showing the number of subscribers having this and that rating, etc. Another graph shows the growth of advertising, as well as some representative advertisements appearing in *The Nation's Business*. It is not the purpose of this department to review printed publicity from other than the standpoint of printing, but information on the character and purpose of such forms is of general value, and, in a way, is necessary for proper understanding of the reasons for the handling given the work. As stated, the pages are 9 by 12 inches, the paper stock being a high-grade English finished book-paper, having deckled edges which appeared at the front margin in the book. The typography was in Bodoni, varying in size as the requirements for the proper presentation of each page demanded, the majority being in eighteen point. A background, produced from a middle-tone Ben Day screen, and printed in orange in combination with a narrow border, sets the pages off and produces a forceful effect. Where illustrations and initials in panels appear, the Ben Day background is cut away, permitting the pure white of the paper to show through. The border is made up of stars in reverse at the corners, extending about an inch and a half along the sides in each instance, while in the center at the top the spread-eagle insignia of the publication is set in. The cover is of heavy-weight white hard-finished antique, a flap of about six inches extending from the back over the pages and under the front cover when mailed. This appears like waste, but in reality it lends an element of worth and aids in carrying out the idea of a portfolio, where, otherwise, the production would have no excuse for being called other than a pamphlet, unless the large size of the pages would make such designation ludicrous. The front cover-design is most dignified and yet it is striking and effective. It is reproduced on this page. The miniature cover, which appears in the panel, was printed in an ironed-out sunken panel, which permitted good printing of the half-tone. The border, as well as the insignia of the publication, which appears underneath the words "Nation's" and "Business," was printed in orange. Presumably the name of every one receiving a copy was engrossed by hand in the lower left-hand corner, as the name of the writer appears in the reproduction on this page. All in all, this portfolio is a most effectual and pleasing piece of high-grade printing. It would hardly be cast aside by any one, no matter how large his interests or how his time is taken up.



Front cover of advertising promotional portfolio mailed to a selected list of national advertisers by *The Nation's Business*, a monthly magazine published by the Chamber of Commerce of the United States. A personal touch was given each copy sent out by lettering the name of the recipient on the front cover, as here indicated, as well as by a typewritten letter tipped to the first inside page.

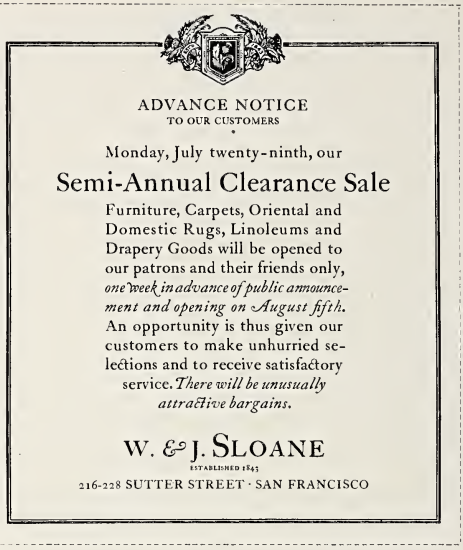
HOWARD VAN SCIVER, Saint Augustine, Florida.— Both your own and the specimens of J. R. Poland, enclosed in the same package, are representative of a high degree of excellence.

SUPERIOR TYPESETTING COMPANY, Chicago, Illinois.— Your new specimen-book, showing type-faces at the disposal of your customers, is quite satisfactory. The cover, especially, is striking and effective.

VOLUME I, Number 2, of *The Miehle Bulletin*, a new house-organ published by and in the interests of the employees of the Miehle Printing Press & Manufacturing Company, Chicago, has been received at this office. It is a plain but neat and interesting little paper of twelve pages 6 by 9 inches.

THE DU BOIS PRESS, Rochester, New York.— The catalogue produced by you for the Hickey-Freeman Company, "For American Men," is a most commendable piece of printing. The style





Contrasting the anniversary announcement at the left with the Sloane announcement at the right illustrates far better than words the value of simplicity in typographic design. Complex in arrangement, crowded, and printed in three colors — two browns and silver on buff-colored stock — the design at the left is difficult to read and comprehend. In the one for Sloane, readable type, generous white space and one-color printing result in a page which is not only pleasing and dignified but which is easily read.

of design is decidedly unusual, and especially the cover. The typography, illustration and press-work throughout are of a high order.

HARRY E. MORRISON, Ayrshire, Iowa.— The several letter-head designs, set in the beautiful Artcraft series, are delightfully pleasing and in good taste. The one for the Rauschmayer School of Musical Arts, printed in a deep blue and a blue tint, is especially pleasing. Simplicity of design and the grouping of lines into pleasing masses are the outstanding good features of your work, while display could scarcely be improved.

JULIA S. OSBORNE, Sycamore, Illinois.— The book-mark distributed by the local library during the Fourth Liberty Loan campaign to promote the sale of Liberty Bonds is an excellent one. For the benefit of our readers we will state that this book-mark is simply a narrow strip of cover-paper about 1¼ by 6 inches, on which, in addition to the words "Book Mark, Sycamore Public Library, Sycamore, Illinois," brief copy urging all to buy bonds is printed.

LOUIS A. BRAVERMAN, Philadelphia, Pennsylvania.— The specimens most recently sent us are up to the standard of past contributions to this department. In general appearance and legibility, no better work is possible; it is commonsense printing in every particular. "Selling by the Printed Word," an advertising promotional book for The Dando Company, is not only a fine example of printing, but a most ably written treatise on direct advertising.

R. C. STUART, Ithaca, New York.— Specimens sent us are neat, and exceptionally pleasing otherwise. They well illustrate that sufficient prominence may be obtained with light-face type of reasonable size when proper consideration is given the matter of the background of white space. When prominence, neatness and dignity are obtainable at one and the same time with types of light tone the necessity for bold-face type is doubtful, except for the occasional advantage of general effect.

THE SCHERCKVERTISING COMPANY, St. Louis, Missouri.— The little house-organs produced by you for various St. Louis concerns are effectively gotten up. The one for the Great Western Cleaner Company, the cover of which is a miniature "take-off" on the *Saturday Evening Post*, is especially clever. The name of this little paper, *The Everyday Settler*, is admirably suited to the



Another extremely simple announcement which is lifted out of the ordinary and given character by the unusual style of lettering. By Bertsch & Cooper advertising artists, Chicago.

style of treatment given the covers of the big national weekly. The copy is snappy, interesting, brief, and to the point.

THE FAIRFIELD PRINTING COMPANY, Fairfield, Iowa.— The folder commemorating the twenty-fifth anniversary of the entrance of your manager into the printing business is not an example of high-class printing. It is overelaborate in a decorative way, and is made complex through the use of so many ornamental features. In addition, the type-matter is spaced so closely that, with the other features which make for complexity, the design as a whole is uninviting to the eye and difficult to read. The tendency to be ornamental should be curbed. A reasonable amount of decoration is permissible, and a spot will often overcome severity, but when the decoration conflicts with the type for attention, and makes the act of reading difficult because of the distracting influence, it should be avoided. The colors are dull and lifeless.

DEUTSCHMEISTER & OCHS, New York City.— All the blotters of the large collection sent us except one are unusually good as regards copy, arrangement, display, colors and presswork. The exception is that one on which a ribbon border was used, the display line at the top of which reads, "Every energetic merchant endeavors to promote his business." That border, because of its strength and character, is rather distracting in its effect on the reader, making the act of reading irritating, if not difficult. The simple typography of the others, enhanced by effective display with readable styles of type, should cause the good copy to prove effective in results, which is the important consideration.

Mille Lacs County Times, Milaca, Minnesota.— Your letter-head design, printed in red and black from Publicity Gothic, is both striking and unusual, due mainly to the character of the type used. The red, however, is too deep to fulfil the purpose of brightening the design, while the gray used for printing the decorative border is a little too weak. Red, to be used satisfactorily with black in typographic printing, should be of

an orange hue, not only for the sake of harmony but to make the black appear sharp and bright. Red of an orange hue, such as vermilion, brings out all the beauty in a good black, whereas if the red has a purplish cast it makes the black appear dull and rusty, and altogether unpleasing.



Fashion poster designed by Lorita Frances Bates for the Retail Dry Goods Association of Los Angeles. Plate used here was first employed for printing a miniature reproduction which was tipped onto a page of *The Thumb Tack*, cover-design of which is shown at the right.

Edwin Grabhorn, Indianapolis, Indiana. We can not say too much in favor of your printing. While the style of typography, and decoration, and the character of paper used, carry one back to the early days of the art, nevertheless it is a style that in general has not yet been improved upon. The air of antiquity expressed is valuable in the distinction it affords from the every-day style of modern commercial printing, and for this reason it will command attention. The use of plain and readable roman types in composition makes the act of reading pleasurable and easy. We commend the excellence of your product to those who desire printing that is out of the ordinary as well as correct.

Arthur C. Gruver, Pittsburgh, Pennsylvania. — Your work with the Republic Bank Note Company is of a high order of excellence. Neat, simple and readable typography, combined with effective and intelligent display, all emphasized by clean presswork and good color use, leave nothing to be desired. The general use of lower-case characters, with capitals employed only occasionally, and then with restraint, is a commendable feature of your work which should recommend it to those who especially desire advertising effectiveness. The booklet " 'By and By' is Easily Said," produced for the Peoples Savings and Trust Company, is especially fine, and it combines all the qualities of printing desirable in the advertising of a bank — quality, dignity and strength.

Once a year we receive from the Saint Bride Printing School, London, England, a collection of the most conspicuous work done by the students during the year. In the package recently received there were some especially interesting pamphlets, one, "William Morris, Artist, Painter and Man of Business," by William Atkins, being done in a style of typography representative of the work of Morris himself. Another pamphlet contained a series of addresses delivered at the school during the year by leading men of the craft in its various branches. Typography of all the work is simple, neat and readable, and presswork is of high order in every instance. We note no faults, and, throughout, there is evidence of most painstaking care and interest in the work.

Alvin E. Mowrey, Franklin, Pennsylvania.— Specimens making up the last collection of your work sent us are of excellent quality. Typography, as a rule, is simple and readable, while presswork is altogether satisfactory. The cut-off rules which appear below the heading and above the signature of the little "Thank You" card crowd the lines of type too closely. Since the heading and the signature were printed in red and the type which appears between was printed in black, the cut-off rules were needless. The white space which would be gained by their elimination would not only overcome the effect of crowding, but would cause the lines to stand out with slightly greater prominence. The green used for printing the rule border is too weak, the lines being scarcely visible.

From McCarron, Bird & Company, Melbourne, Australia, we have received a large wall-calendar for the last half of 1918 and the first half of 1919. It is not only an exceptionally fine piece of workmanship but serves to cement the kindly feeling existing between the people of Australia and America. The name of the firm is printed at the top, and below on either side the calendars for the various months appear. In the central space a large oval half-tone illustration of President Wilson appears, spreading out from which are the flags of all the allied nations. Below the Wilson portrait, and on either side, small portraits of General Pershing and Admiral Sims appear, while under these the address of the firm is printed in comparatively small letters.

Brown The Printer, Kansas City, Missouri. — The several advertising items used by you might suffice to keep your name before potential and actual customers, but to really develop business, we believe, a stronger and more compelling appeal than "A blotter for your pocketbook, use it — also use Brown the printer when you want service and quality" is essential. The folder on which the heading on the first page, "When business moves slowly," is illustrated by a line of turtles, while on the inside the heading, "Advertise," is illustrated by a similar line of rabbits, is interesting and might prove somewhat effective on that account. In most cases, however, the mere "I want your business," or words of like tenor, are not enough. Avoid the commonplace, of course, but be sure substantial reasons for doing business with you are put forward.



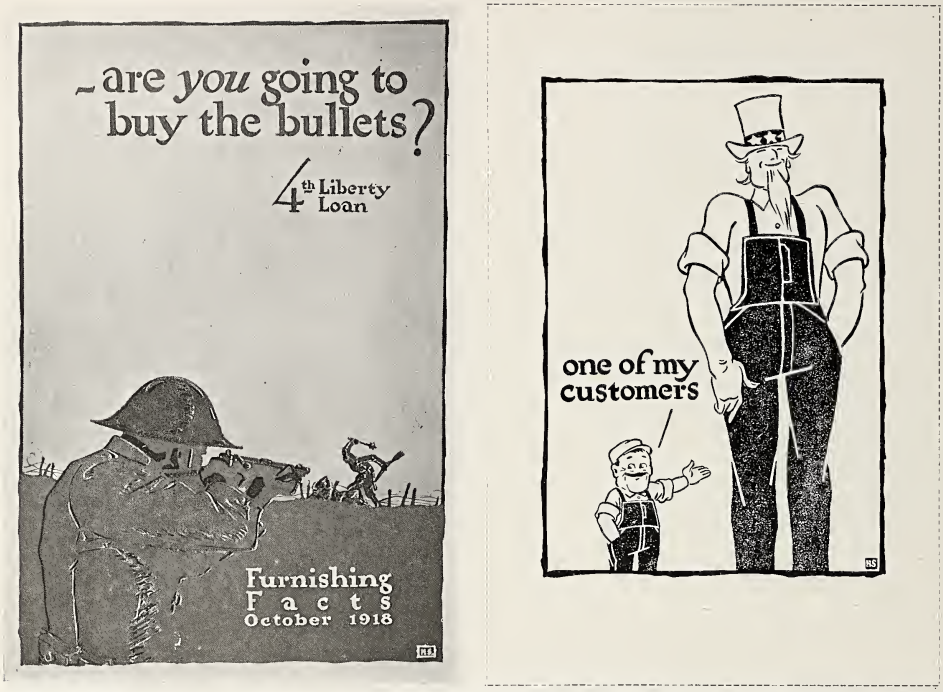
Reproduction of air-brush title for motion-picture film, selected from the many decorative titles produced for "Inside the Lines" by H. E. Jacobsmeyer, Los Angeles, California, who specializes in this class of work. The artwork is by Reed Williams. It is suggestive of possibilities for the printer.



Novel cover-design for house-organ of Commercial Artists' Association of Southern California, Los Angeles, members of which produced the other two striking designs which are reproduced on this page. In the original, the border and monogram were printed in red, the lettering and type appearing in black on brown stock.

Newton Woodruff, Nutley, New Jersey.— The September issue of *Whims* contains some interesting matter, but as a piece of printing it is unsatisfactory. The presswork is of an inferior order, in fact the forms do not appear to have been made ready. The red used on the inside pages is entirely too deep in shade and it is also dull. A red should have been employed which would represent, approximately at least, the red found in the flag, for printing which it was used. It is a bad practice to print booklets, or anything, in fact, on which printing is done on both sides of the sheet, on bond-papers, for the heaviest and best grades of that kind of paper are relatively transparent and the printing is certain to show through on the reverse side of the sheet. The use of this grade of paper also contributed to the poor presswork, as much more skill is required to secure a satisfactory make-ready on bond than on book papers.

E. B. Payne Company, Hutchinson, Kansas.—The sample booklet in which are bound letter-head designs produced in your plant, and which was sent out as a unit of your advertising campaign, is clever. While we



Striking and appropriate front and back cover-designs from last issue of *Furnishing Facts*, excellent house-organ of the Brownstein-Louis Company, Los Angeles, California. In the original of the front cover the sky was printed in light blue; the ground, with lettering at top, in deep blue; the soldier's suit in yellow; the high lights of the helmet in olive-green and the shadows in deep blue; while the flesh of the soldier was in orange. The overalls worn by figures on the last cover-page were light blue, the remainder of the design being in black.

would not want to depend solely upon the act of fixing our eyes on the circle which is printed on the front cover of the booklet "to get an idea, to solve a knotty problem or smooth out our temper in an emergency," as recommended, we do not doubt the truth of the other suggestion incorporated thereon, "to get an idea of what good printing is to fix our eyes on the telephone number" which is printed immediately above that circle. The many specimens of letter-heads appearing in the booklet are representative of a variety of tastes, both as to arrangement and style of type, and it is doubtful if the ideas of any one potential customer are not expressed in some one of them. The only serious fault found is the combination of text type with roman or block capitals. Because of the great difference in the shape and character of design of these styles of letters their use in combination results inharmoniously and should be avoided. Colors are well selected, with taste and discrimination.

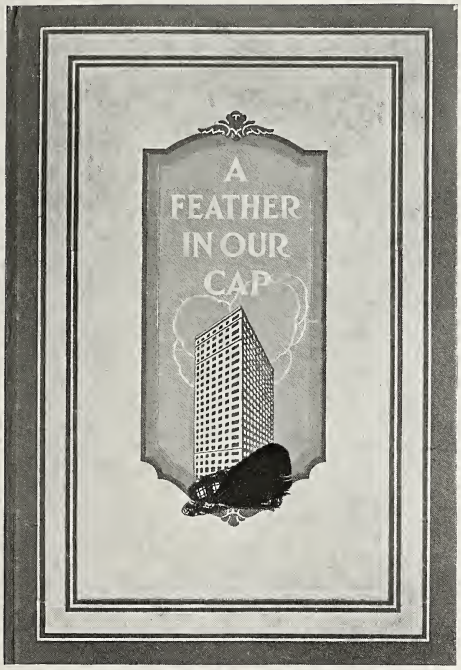
Reeves Pulley Company, Columbus, Indiana. — The new catalogue of your variable speed transmission equipment is very satisfactory. The typography of the text-pages and the quality of the illustrations are features worthy of praise. Presswork is of a good grade, although we believe the plates could have been printed somewhat better. However, all details show plainly and it would be a question of improving the printing rather than the illustration. The specific faults are weakness of color and some "picking." The colors used on the cover, a medium brown and a deep carmine, do not produce a pleasing effect. First, the effect is dull and lifeless; second, the colors do not harmonize, and are therefore unpleasing to the eye; and, third, there is not enough contrast between them to produce the required degree of brightness. Colors harmonize either by being closely related, as a full tone and tint of the same color, or when they are distinctly opposite, that is, complementary. The principles of color harmony may be learned from various books, and once understood the development of one's individual taste along color lines is accelerated. The line-up of the pages is not correct, as you will note, there being a wide difference in marginal space at the tops of pages in various instances.

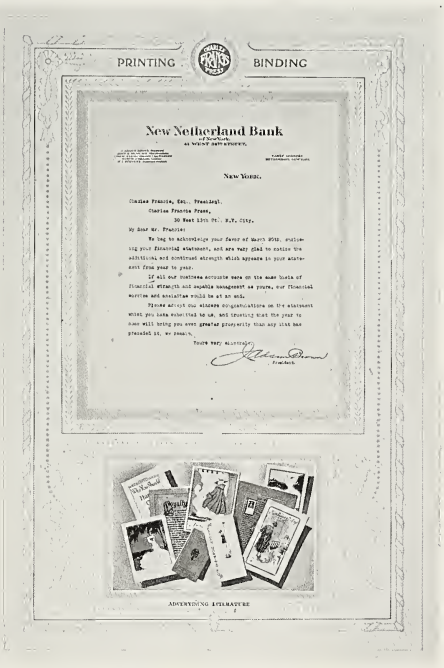
Isidor Blumberg
NOTARY PUBLIC
35 EAST 110TH ST. NEW YORK

ISIDOR BLUMBERG
Notary Public
35 East 110th Street
New York

Above: A commonplace business-card, inartistic through use of inharmonious types. Below: How a touch of talent by the Morris Reiss Press, New York city, lifts the same copy above the commonplace, giving it an appropriate and a characterful appearance. The use of the seal ornament is an unusually clever idea.

Morris Reiss Press, New York city.— The difference between quality printing and printing of the other class is well illustrated by the several pairs of specimens the originals previously used by the respective customers and your resettings. There is a high degree of effectiveness in the simple style of arrangement in which your work is done, and the harmony of types and the pleasing colors used in printing stamp them as first-class products. The sage, if he was one, who said comparisons are odious made a serious blunder, for comparisons of good and bad can not be otherwise than educational. By comparison in printing we can illustrate what should be avoided as well as how to avoid it. We are showing herewith one of the original jobs furnished you for reprinting, and, below it, your interpretation of the same copy. The cover-design for The Inland Printer which was submitted in the contest conducted by this publication about a year ago, while not at all bad, no doubt failed to land a prize because of the general weakness of the design, not only as regards the size and tonal strength of the type used but, further, because the design was printed in a weak olive-green and a light yellow-orange. These colors also produce an effect that is too warm, which, in addition





Cover-design and text-page, of which there were a number of the same kind, from beautiful booklet, bound in boards, produced by the Charles Francis Press, New York city, as a business promotion project. The red feather at the base of the building was genuine.

to their weakness, make them unsuitable for strong and effective cover-design printing.

A COLLECTION of illustrated monthly calendar hangers has been received from the Barnes-Crosby Company, Chicago, characterized by striking artwork, and unusual and effective color-schemes, representative in every way of the high quality of product which consistently comes from that well-known engraving establishment. One of them is reproduced in half-tone on this page, but, of course, considerable of the original beauty and effectiveness is lost in the one-color representation, owing to the fact that colors which are comparatively light to the eye reproduce dark, while some dark colors reproduce light.

THE TEN BOSCH COMPANY, San Francisco, California.— The large package of specimens recently sent us is unusual because of the general excellence of every item therein. It is one thing to do good work part of the time, hit-or-miss fashion, but quite another thing to make practically every job expressive of the highest ideals of the printing and advertising art. From the standpoint of appearance, no serious fault can be found with any specimen of the collection. The value of the work in this respect is increased by the fact that an air of individuality and distinction is apparent in all the specimens, in spite of their simple arrangement and the fact that plain, though beautiful, roman type-faces only were used. The ability to adhere to simple styles and yet obtain results which can not under any circumstances be stamped as commonplace is unusual, and we are gratified to express our appreciation of your



"Printed from 4 solid zinc color plates made from a Black and White Pen Drawing"

Striking monthly wall-calendar by the Barnes-Crosby Company, Chicago. Many of the colors of the original are lost in the reproduction here shown, hence our representation can only give an idea of the general character of the piece, which was most unusual and pleasing.

ability in this respect. We note one minor fault which concerns legibility, the use of capitals in some instances where there is a large amount of reading-matter. Capital letters are difficult to read, as compared with lower-case characters, and for that reason their use should be confined to few lines of few words.

THOMAS J. WALSH, Streator, Illinois.— The specimens you have sent us are of an exceptionally good grade. Simplicity of arrangement and the employment of legible type-faces result in pleasing typography which is easily read, and, because of good emphasis, your work also scores high from an advertising standpoint. As a rule, also, good taste is manifest in the selection of colors for printing. In one or two instances, however, the reds, where used with black, have a carmine or purplish cast, and such reds are not so pleasing under those conditions as a red of an orange hue would be. The letter-headings are well designed, arranged and displayed. We do not, however, admire the shaded text characters which you have used in several instances. If text characters must be used, by all means employ the solid black varieties; but we do not like to see such letters too generally used, although custom and the practice of steel die and copperplate printers have made text letters quite generally used on wedding announcements, invitations, etc. The slang phrases used in several of your own advertising pieces might prejudice some of the recipients against your house. Then, such jokes as "Work Like Helen B. Happy" have long outlived their original usefulness in

provoking mirth. Good argument as to why the printing orders of your potential customers should be handed over to your house for execution would prove much more effective publicity. The several letter-heads printed by you, with which you enclosed the original printed copies from which you worked, are in every instance improvements over those originals.

E. R. Lokey, U. S. Submarine Base, San Pedro, California.— All the small specimens — cards, menus, etc.— included in your last collection are satisfactory, and offer no opportunities for constructive criticism. In the booklet, "Formal Dedication of Russell Hall," we note several instances where improvements could be effected by slight changes. The half-tone print tipped onto the cover was placed too low on the page according to the fundamentals of proportion and balance. You will note that it makes the page appear bottom-heavy, and that it divides the space into unpleasing and uninteresting parts. The use of italic capitals altogether should be avoided, as their pronounced slant produces a disagreeable appearance on a rectangular page and inside rectangular borders. You will also note that the half-tone illustrations which appear on the left-hand text-pages are placed at the vertical center of the page, or even below. Both proportion and balance dictate that illustrations in such cases should be placed above the center of the page. There is an optical illusion which causes things placed in the center of a page from top to bottom to appear below the center; and you can easily test this for yourself by looking carefully at one of the pages where the space from the top edge of the illustration to the top edge of the page is exactly the same as the space from the bottom edge of the illustration to the bottom edge of the page. The optical center, as the eye sees it, is above the actual center as determined by measurement. In regard to these half-tones we note another serious fault. They are oblong, wider than they are deep, whereas the pages are deeper than wide. If the illustrations had to be the shape made, the book should have been oblong, or the illustrations should have been placed the long way of the sheet — the bottom of the illustrations to the center of the book, the fold. The same fault as to the placement of the illustrations on the page from top to bottom applies also to the short type-pages. In fact, for the reasons mentioned above, even a full size type-page should be placed slightly above the center; that is, the bottom margin should in all cases be larger than the top margin. Proportion dictates that for most pleasing results the bottom margin should be to the top margin as three is to two. This you have not followed in the one full page of the book, the roster of officers. In like manner the back margin should be smaller than the front margin, and in the same ratio. Progressive margins in a book are essential to its pleasing appearance, by which term we mean that the back margin should be smallest, the top next, the front next and the bottom margin largest of all. The advantage of following this style is emphasized when a book, on which the front and back margins are equal, is opened, when, because of the fact that the space between the pages is twice that at the outside of each page, the effect of a lack of unity is apparent. When the two to three ratio of apportioning the margins is followed the inside space between facing pages is reduced, and the effect of the two pages together is greatly improved. Presswork is quite clean throughout, but the half-tones appear too gray, due either to insufficient ink supply or to the use of an inferior grade of ink. If half-tones are to appear snappy there must be contrast between the solids and high lights; that is, the solids should be black and the high lights reasonably white. We are glad to receive specimens of work done by the men in printing-offices conducted by the various branches of the military service.



Striking examples of patriotic printing by Coquemer, Paris, France. The bands running across three of the designs, and the ribbon on the American Chamber of Commerce menu and program booklet, were in red, white and blue, national colors of both France and America. The use of high-grade hand-made papers, and the intelligent and effective use of color, adds an especial value to these specimens, than which no better work could be done.

THE PRINTER'S PUBLICITY

BY FRANK L. MARTIN.

This department will be devoted to the review and constructive criticism of printers' advertising. Specimens submitted for this department will be reviewed from the standpoint of advertising rather than typography, from which standpoint printing is discussed elsewhere in this journal.

"The Advertising Man."

In *The Advertising Man* (Fig. 1), the first number of which was issued in September, the Frank T. Riley Publishing Company, Kansas City, Missouri, has a house-organ that differs from the usual run of printers' house-organs. Frankly enough, the company states that the design and efforts of the magazine will be to "boost the Frank T. Riley Publishing Company," and a perusal of its contents shows that the company has hit upon a most effective way of doing it. Within the sixteen pages of this initial issue are found a number of articles on advertising, contributed by members of the advertising profession of Kansas City, and a vast amount of interesting news of these same men, as well as business concerns which are regularly issuing advertising material. All of this matter is of a character that will be read, and the magazine should prove of such great service to the buyers of advertising literature in the Kansas City field that it will be a binding link between them and the publishing company.

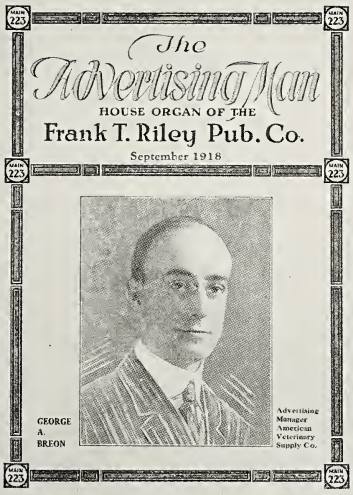


FIG. 1.

That the readers of this department may obtain an idea of the character of the contents of *The Advertising Man*, I believe it is worth while to give a synopsis of the matter carried in it. The opening article is one by Miss M. J. Lambkin, with the Ferry-Hanly Advertising Company, of Kansas City, on "To Advertise or Not to Advertise." There follows another by Steiniger Clark, writer and director of advertising campaigns, on "The Most Effective Form of Advertising." "Side-Lights on Sales-Letter Writing" is the subject of an article by Ernest F. Gardner, of the Ernest F. Gardner Advertising Service, of Kansas City, and "Advertising As I Try to Practice It" is the subject chosen by Dale C. Rogers, advertising manager of the United Iron Works Company of Kansas City. What women are doing in the advertising field in Kansas City is told in a two-page article accompanied by pictures of women advertising managers of two of the city's largest retail stores. Approximately five pages are given to personal notes of those in the Kansas City advertising field, a couple of pages to well-directed editorial comment, and two other pages to short articles dealing with advertising people and business concerns in that city.

One can readily see that the great value to the company of the house-organ lies in the personal and local appeal that it will have. Not a reader in the field served by the Frank T. Riley Publishing Company but who will be interested in the contents of the house-organ from cover to cover. The company asserts that it desires to make the personal acquaintance of every buyer of printing possible. We doubt if it could have devised a more effective way than by a house-organ such as *The Advertising Man* filled with matter of the character of the first issue.

That *The Advertising Man* will have a long and successful life seems assured, judging from the success of the firm producing it. Always interested in and identified with the printing business from the time of his college days, when he was the business manager of the college paper at the University of Nebraska, Frank T. Riley, president of the company which bears his name, has built up a well-equipped and prosperous plant, the output of which has always been of high quality. A house-organ of the character indicated in this first number should bring commensurate results. We hope to receive the subsequent issues.

William Brooks & Co., Ltd.

The printers of our own country can boast justly of the energetic way in which they go after business and of the effectiveness of their publicity matter, but in far-off Australia there is at least one large printing-establishment that realizes the results to be obtained from the use of the right sort of publicity, and it is pushing business accordingly. That firm is William Brooks & Co., Limited, of Sydney. It has just issued an advertising booklet of merit, setting forth the accomplishments of the plant and showing by means of samples of well-printed colorwork the printing of quality that it is equipped to do. We reproduce from the booklet, on next page, a six-sheet poster (Fig. 2) which the Australian company designed and printed for Hon. R. B. Orchard, M. H. R., Minister for Recruiting. Originally intended for the Northern New South Wales March to Freedom, it has since been adopted for use throughout the commonwealth. The company says that it is the most widely distributed poster ever produced in Australia — and one can easily

see that there is sufficient reason for such universal use. From Cape Leeuwin to Cape York, the company says, it has helped in the gathering of reinforcements, "strengthened our will to win the war and maintain Australia in the high position that she has won in the great conflict that threatens civilization."

The booklet makes a strong appeal for business in practically every line of printing. Here is a sample of the many one-page arguments used for the selection of the William Brooks & Co. plant as the best place to get printing done:

"The war is helping us to find ourselves in many directions. This is one of them. You surely must have seen many new opportunities for Australia to become self-supporting, and to make for herself the things which before the war she was content to buy overseas. Every pound we spend on our own manufactures helps in the development of Australia, in the establishment of its credit and in the support of its people.

"Take the film industry. You didn't know that high-grade picture posters could be profitably produced in the commonwealth. We print thousands of them every week.

"We have installed one of the most complete color-printing outfits in Australia. Other businesses besides picture shows use posters.

"We can turn out a ten-sheet poster or a half-sheet show-card for you to fit your special needs. If you don't know what you need, will you let us make some suggestions?"

There is a commendable straightforward spirit and flavor to the advertising matter contained in this booklet, and, as a piece of good printing in itself, it ranks well with the publicity material issued by the trade of this country.

Accompanying the booklet was an attractive folder, with samples, in color, containing a message to fruit growers on the use of labels for advertising their products and keeping them fresh and clean.



Fig. 2.

House-Organ Covers.

Attractiveness is a necessary factor in any sort of advertising. That time, care, thought, expert knowledge and material of quality are required in effective advertising is the result of the essential effort of making the proper display of the merchandising message. In other words, it consists of making that display attractive, or of clothing it in such a manner that it will appear attractive. In this department we are reproducing two excellent cover-pages of house-organs (Figs. 3 and 4), issued by printing firms.

The cover of the *Needle*, the house-organ of Young & McCallister, Los Angeles, California, represents one type. It speaks for itself. That it is an attractive and appropriate cover for the house-organ published by a printing firm one will readily admit.

Another type is that one for *The Keystone Press*, a periodical issued by The Keystone Press, Indianapolis, Indiana. Of this cover we will let the editor of the house-organ speak: "The beautiful cover-design and engravings adorning this issue are from the studio and shop of the Indiana Electrotype Company. The idea belongs to Jack Rhoades, and the beautiful decorative mural picture is by Walter Isnogle. I wanted something different and they gave it to me. I told them I was sick of pictures of soldiers in the agony of death, pictures of Murad cigarets on caissons, and pictures of pestilence, fire, famine and distress. I told them that I wanted something to remind my readers of peace, tranquillity and the happiness the world shall see again sometime—when the accursed butchers of Berlin shall stand at bay and bellow for mercy.

"And they produced this cover."



Fig. 3.

Whatever your individual opinion may be as to these cover-designs, they represent a commendable effort on the part of the producers. Care in the matter of making a house-organ attractive and worth while throughout, both as to display and character, must be exercised if the publication is to meet with the success it deserves, but a long step has been taken in the right direction if attention has been paid to that part which the reader first sees, the cover."

Both were originally printed in colors and much of their genuine effectiveness has been lost in reproduction.

"Do It Today."

A little sermon on business methods, with a suitable moral, is contained in a folder issued under the title "Do It Today" by Paul Overhage, Incorporated, designers and printers, New York city. In this sermon we find among other things:

"In order to go far ahead in business a man must have brains and knowledge as well as character.

"The man who succeeds is the one who makes up his mind to follow a definite line of action and then carries it through.

"One of the most common weaknesses among men who like to achieve greater success is hesitancy in making decisions.

"Our industries are in a period of remarkable transformation. Many fortunes are being made quickly, whereas others are being rapidly swept away. But not all by chance. Only the best fitted can survive: the weak must go to the wall.

"The difference between the man who fails and the man who succeeds is simply this: The failure is going to begin tomorrow, the success begins today."

All of these facts in connection with modern business are emphasized by the company to show that the matter for decision is the selection of a complete copy, planning and illustrating service for direct-by-mail advertising campaigns, and that such a service with the utmost in quality is what Paul Overhage, Incorporated, has to offer today.

The folder is a well-directed bit of advertising, ably written and published. Special attention is called to the cover-design, reproduced in half-tone at the bottom of this page (Fig. 5).



FIG. 4.

"Mull's Musings."

You ask me what I think is the business man's duty to his country at this hour. In my opinion, his duty can be summed up in two words: 'Go Ahead.'— *Thomas A. Edison.*

That message from Thomas Edison is carried on the front cover of *Mull's Musings*, the publicity-organ of the Mullowney Printing Company, Minneapolis, in the September issue. This eminent authority is quoted as part of the appeal that the company is making for the continuation of business and the striving for more business. As one method of doing the advertising necessary to follow out Edison's advice, the company urges the use of house-organs. It says:

"More house-organs are appearing in the mails every day. Always an intensive force, they may now be doubly effective. Business men all over the country are now hungry for new ideas. They want a keener perception of future business policies and plans.

"There is no better way of replacing the loyal salesmen who have joined the colors, or of supplementing the work of those still on the job, than by the use of a house-organ.

"We are specialists in this line and our presses are busy on a number of business-getting store papers and house-organs."



FIG. 5

The Mullowney Company strikes a true note when it calls attention to the usefulness of a house-organ in becoming a purveyor of new ideas and suggestions of business policies and plans. Probably the most effective service that the house-organ is performing is that of providing patrons of printing with useful ideas as to printing and advertising.

Among several arguments which *Mull's Musings* prints to stimulate advertising as well as campaigns for business is this from Gordon Selfridge, the big department store proprietor of London, England, whose success has been phenomenal, to say the least.

"Do I believe there is any reason for American advertisers to draw in their horns, in the light of our experience in England? Certainly I do not. Always remember that in war time waste and foolish buying must be eliminated, but there is no reason why a business man should not go ahead full speed. In Great Britain those firms which never faltered have the results to justify their faith, and those who were frightened by the prospect have suffered. The longer the war lasts the greater the gross volume of business seems to be — due, perhaps, to the more equitable distribution of wealth among all classes which the war brings about. If I were an American merchant I should go ahead under full pressure." Here, indeed, is food for thought on the part of our own manufacturers and dealers who are prone to become panicky or who can not see the possibilities for business in war times.

ELIMINATING COMPETITION

Time was when every business man considered every competitor an enemy with whom it wasn't safe to associate. Then came the era of business associations, of an exchange of ideas between firms in the same line of business, and a kindlier feeling toward one another.

Our attitude in business amenities has changed. But fundamentally we are still all monopolists at heart.

If you could only eliminate competition!

The only reason you wish you had no competition is because you would like to have your trade think of YOUR firm exclusively when ordering goods.

You can accomplish this in the majority of cases by sending out properly prepared printed matter. It will create in the minds of your customer and prospect a preferential attitude for your goods, so that when they need anything in your line they will think of YOU without giving a thought to your competitor.— *Business Language.*

CARACAS PRINT-SHOPS VISITED BY A LINOTYPE OPERATOR.

BY DONALD LIGHTBOURN.

PRINTING-OFFICES in Europe and America are not noted for their cheerful interior aspect or cleanliness; so when in a South American republic of lesser magnitude I found several offices having high standards, it made me feel that the owners possessed some conception of the dignity of their calling. I know that climatic conditions are favorable in Caracas, but ordinarily the European or American proprietor is too easily satisfied with "any old place is good enough" in which to huddle type and machinery — and humans.

At any rate, what I have seen of the more pretentious of Venezuelan offices has left me in a pleasant frame of mind. In the second largest and best appointed, a gallery extended around the "patio," or square, which forms the center of every building in Caracas. This admits of all the daylight possible from a raised roof, so that the absence of windows made no difference, as the air infiltrated from the top. From the gallery, where were placed such light machinery as stitchers and perforating-machines, I looked down on rows of cases centrally located, flanking these being job-presses and cylinders and other machinery. It all seemed neat and ordered. Once outside, I was not reminded of having been inside a print-shop, since the familiar "atmosphere" did not plague me. The front part of the building combined a stationery shop and business offices. The presence of the "iron typesetter" is the last thing wanting to put the *Tipografia Americana* in the category of a really high-class establishment.

The *Litografia del Comercio* is the largest office in Venezuela, and I would take a chance of its being the peer of anything of similar capacity outside of it. It is a fairly large, self-contained concern. The arrangement is along the lines just described, omitting the gallery, and four triple-magazine linotypes replacing the cylinder presses. By the way, the operators were not wearing magnifying-glasses plus the aid of electric light bulbs. From its name and my hurried observation, it may well be that the outturn of lithographic work tops that of letterpress. The pressroom of both departments is replete with up-to-date American and European machinery, and is quite extensive. Frail females feeding ponderous embossing-machines was the discordant note here. A fair-sized photoengraving plant is also a part of the equipment. The quantity of paper stock carried in a spacious warehouse would suggest the output of the presses to be a source of fat dividends. When permission to view this plant was requested a certain amount of diffidence was shown, the policy being to discourage visits generally, I learned afterwards. Certainly I can not oppose any argument, but if permitted a suggestion would establish this printing-office as one of the show-places of a pleasant city, the entrance to which is by a "scenic" railway perhaps unequaled.

Now for a little more intimate conversation with operators. The total number of typesetting machines in Caracas is eleven, and they are encountered in four offices, including one newspaper. A solitary linograph is representative of its type in the Cosmos job-office, the proprietor speaking well of it. *Imprenta Bolivar* has two linotypes; *Litografia del Comercio*, four; *El Universal* (newspaper), four — all of which, save one double-decker, are three-magazine models. Some of these installations are four years old, but all the machines are kept in such spick-and-span condition that they might have just come out of the factory. Sounds strange, doesn't it? As one of the operators on *El Universal* had "tipped me off" that the manager was particular on this point, I was pleased to compliment him when he inquired how I found the machines. If the case-hands have any union — information was conflicting — it hardly counts. But for the operators this is a hundred per cent city, although their union is only about six months old. The scale varies from 7 to 10 bolivars a day of eight hours. One bolivar equals 20 cents in American money. No beneficiary features are as yet included in the union dues of B. 1 per week. Three to four thousand ems per hour is the output. The universal illuminant here is electricity; but for the purpose of heating the metal, gasoline is used.

Two newspapers have the field to themselves, and I understand it is a case of "fifty-fifty." *El Nuevo Diario* is the Government organ, and in its office are printed the *Official Gazette* and the *Municipal Gazette* — or rather these are the equivalents of the Spanish titles. Apart from the fact that in the photoengraving department here are to be found the largest camera and the most powerful focusing electric lights in Venezuela, I am afraid I can not wax eulogistic over the *Diario's* outfit. The compositors still have their noses in the spaceboxes, the composing-rooms being cramped and scarcely inviting. In the patio were a Duplex press and a Hoe drum cylinder; another drum cylinder, apparently discarded and in a sad state, lay hard by. An outsider told me that there is some hostility to the modernization of the office. Concerning the linotypes in *El Universal* I have already spoken, but there was nothing else of special note that requires enlarging upon. These papers appear every morning and sell for 3 cents a copy. In neither is there a superabundance of news from the outside world; but in *El Universal* there is some supplied by the French Cable Company, while in *El Nuevo Diario* the preference seems to be given to news received via the wireless station in the near-by Dutch West India island of Curacao, which receives direct dispatches from Nauen, among other places. Here in Caracas the most obscure traveler has his name recorded among the daily arrivals or departures. A department for this is found in both papers, and including the list of passengers by steamships would occupy about three-quarters of a column. The number of passenger trains entering and leaving the city daily from the seaports of La Guayra and Puerto Cabello amount to, say, six. The papers are of the size and width of column of the ordinary North American papers, and are composed of eight pages, which, however, carry no folios. Another strange thing is that they are not "cried" nor sold in the streets by newsboys. You buy your newspaper at the same kiosk where the ubiquitous lottery-tickets are sold; and conversely, it is the lottery that enjoys the monopoly of crying its wares aloud everywhere, even until late into the night. Perhaps the moralist can find something in this over which to moralize. Confining myself to the columns of *El Universal*, I saw many familiar articles, "Americana," advertised therein.

In every office visited, American type and machinery were at work. In some of them I was surprised to note the survival of the first platen I have recollection of — the Liberty. While not in the forefront these days they were here turning out the jobs right enough. Most of the outfits were hundred per cent American, and no doubt this situation will be maintained because of the satisfaction given. French type and letterpress machinery, Italian cylinders and envelope-making machines, and German platens of the Universal type dispute the field in a limited degree. The Italian machines were running in the two offices referred to at the beginning of this article. Now, from the West Indies to Egypt I have seen many makes of cylinders at work, but here I was for the first time looking at the fine products of a Torino firm and listening to praise concerning their performance. Let me add that in both offices there was a profusion of American machinery.

If there is no accounting for tastes, neither is there any accounting for names of print-shops in Caracas. For instance, why one large office should go by the title *El Cojo* is something to ponder over. Its rendering into English would be "The Cripple," and to me it seemed anything but that!

TEACHERS' ROUND TABLE

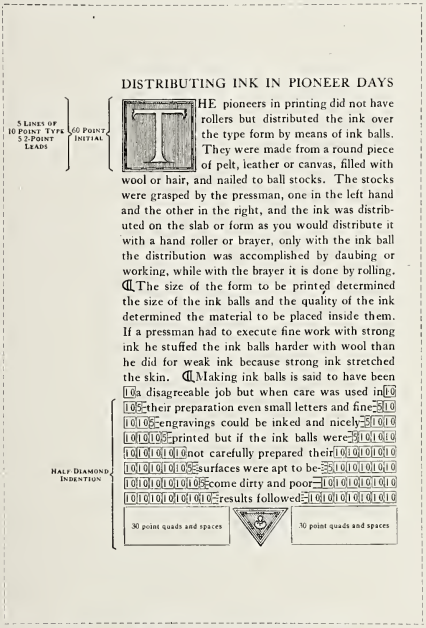
BY W. H. HATTON.

Instructors of printing are here offered the opportunity of discussing the various problems that arise during the course of their work. The editor will be glad to receive ideas and suggestions that will be of value to the fraternity.

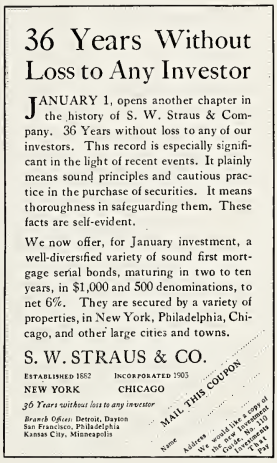
Preparing the Student for Display.

The teacher of printing is soon forced to realize that the mechanic in the shop is developed by drudgery, paid for by the employer, but that the student, under present conditions, can only be developed through interest created by the exercises given him. To illustrate: An apprentice in the printing-office will be told to sort leads and rules and he may be made to continue in that work for hours at a time until he can tell at a glance the number of pica ems in each piece of material and be able to place them in their correct compartments without hesitation. It is the same with presswork. For days he may be made to feed until his fingers become so accustomed to the motion that he gradually becomes a part of the machine. This constant repetition, doing the same thing over and over, develops skill, or mechanical motion, and it is in this that the school-trained apprentice loses and the shop-trained boy wins.

How can the teacher of printing hold and interest his students and at the same time develop this skill which the shop-trained apprentice acquires? In the pre-vocational schools, where skill is not necessary, and the trade is only taught to educate, this question is not troublesome, but in the vocational and trade schools where courses in printing are designed to teach the trade it has so far been almost impossible to answer.



The Lesson on the Half-Diamond Indention.



The Half-Diamond Indention Applied.

Every teacher knows that to be ranked as successful he must not lose his students. He must hold and graduate them, and in order to do this every lesson must have something new and interesting in it. For this reason many of our schools introduce display into the course before the student has set a clean page of straight matter, and in a few hours we find them handling business-cards, stationery headings and other commercial printing. Once the student passes from straight matter into the field of display he is seldom willing to return,

and the finest opportunity to develop skill by repetition has passed beyond the control of the teacher.

But the worst feature in allowing the student to enter the field of display without sufficient training in straight matter is the added detail the instructor has to contend with when the class begins to use a variety of type-faces. The longer the student can be kept working at a ten-point case, with the use of one or two larger sizes for headings, the longer time the instructor will have in which to teach the student justification, distribution and the many little knacks in setting and correcting type. He can go from one case to the other and occasionally look over the three-to-em and other spaces, and by repeated visits he can gradually develop care and skill in the student.

Still better results can be obtained if each student has his own case and is marked upon its condition at stated intervals. There is really no time during the training of the young printer in which the teacher can do as much good as he can during the days when he can hold his students down to the composition of straight matter in its many interesting and attractive forms. Drill the student long enough in the care of one case of type, and when he is given free access to the display cases habits will have been formed that will help in no small way to keep the shop in good order.

Working out the idea that the study of straight matter should be as thorough as possible before the student is allowed to handle display type, and as a further means of developing skill by repetition, we introduced into our work as a second series of exercises a study of indentions. The exercises for the squared and half-diamond indentions are reproduced.

In this series of exercises all the indentions are formed with beginner's quads and spaces, illustrating better than any other method we have knowledge of how the work should be done. The student uses his regular quads and spaces. The lessons include the centered, regular, hanging, square, half-diamond, irregular, diagonal and no indention. They are set in ten-point type, leaded, the forms are eighteen picas wide and thirty deep, and were planned to be locked up square. The paper is cut 4½ by 7½, making a desirable sheet for beginners to feed, and five hundred impressions are printed of each lesson.

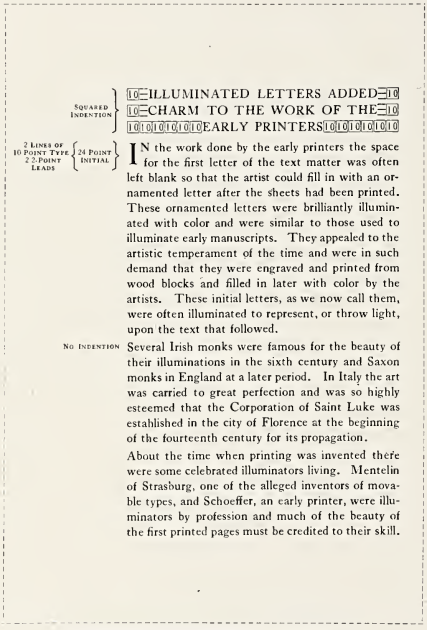
We eliminate as far as possible the study of make-ready at this time, and use a flat impression. One form is lifted from the stone and replaced with another, using the same furniture and feeding to the same guides.

Perhaps the most interesting feature of these exercises lies in their application to display. The two advertisements reproduced are designed to illustrate the square and half-diamond indentions as found in practical use.

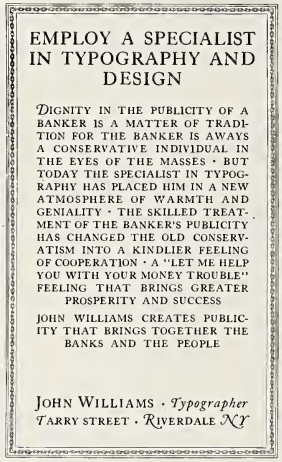
Style in display is made by the application of one or more of the indentions, and when the student realizes that in learning the formation of the indentions he is taking his first steps in display he enters into the work with enthusiasm, and there is no difficulty in getting him to set straight matter under such conditions. It is one way of creating interest in the work.

Before we introduced this study of the indentions and illustrated their use we had great difficulty in giving the student a working basis upon which to lay out his work, but, with this knowledge of the forms that each indention takes, it is a simple matter for him to apply one or the other to the job he is doing and secure satisfactory results.

Our aim with this series of exercises was to make the student set enough straight matter in one measure to develop skill, to keep him on one kind of type in order to supervise his case, to have him use the same lock-up for five successive times, to feed two thousand five hundred impressions, and to have a clear conception of indentions and their application to display.



The Lesson on the Squared Indention.



The Squared Indention Applied.

Collectanea Typographica

By HENRY LEWIS BULLEN

Blest be the gracious Art which taught mankind
To stamp a lasting image of the mind!
Beasts may convey, and tuneful birds may sing,
Their mutual feelings, in the opening spring;
But Man alone has skill and power to send
The heart's warm dictates to the distant friend;
'Tis his alone to please, instruct, advise
Ages remote, and nations yet to rise.
—Crabbe, 1754-1832.

* * * *

Appreciated Appreciation.

A PRINTER of Baltimore, all the better as a man for being successful in business on a large scale, sends us the following words of appreciation: "*Collectanea Typographica* is like a bouquet of beautiful and refreshing flowers unfolded amidst a mass of more or less useful workaday stuff. It brings relief and renews inspiration and aspiration." Thus the intent of *Collectanea* is perfectly expressed, who, to borrow the words of Montaigne, can humbly say, "I have here only made a nosegay of culled flowers, and have brought nothing of my own but the thread that ties them together."

Encouraged by a sympathetic editor, *Collectanea* will continue to be —

Content if hence th' unlearned their wants may view,
The learn'd reflect on what before they knew.

* * * *

Our First Printer's Profits.

STEPHEN DAYE, of Cambridge, was the first printer in English-speaking America. All trace of two items he is known to have printed in 1639 has been lost. His earliest existing work is "The Whole Booke of Psalmes" (the Bay Psalm Book), which he issued in 1640. Fifteen years later Daye, as a witness in a lawsuit, testified that he printed one thousand seven hundred copies of this psalm book, using one hundred and sixteen reams of paper. The total costs were £62 (paper £29, other charges £33) and the total receipts were £141. His profit was therefore £79, a handsome



Sigismund Feyerabend, Printer, of Frankfort-on-Main.

This portrait is from an engraving made in 1587. The subject was a highly successful printer, who was at times mayor of his city. He issued a succession of profusely illustrated books, in one of which, printed in 1568, we find the first pictures of papermaking, typefounding and bookbinding, besides nearly one hundred representations of other occupations which are the earliest known.

margin. The book was sold for 20d. Twenty-seven editions were issued, the last in 1762. Only ten copies of the first edition are known to have survived, not all of which are perfect. A copy in a library in Providence was bought in 1882 for $1,500. This metrical translation of the Psalms of David was the work of thirty Puritan clergymen of New England. It was the first book that was printed in America which had the honor of being reprinted in England, in which country twenty editions were issued between 1647 and 1754.

* * * *

Printing needs to regain its reputation. Too many printers are treated like hucksters by their customers. The demand for printing depends upon a reputation for efficiency of the men engaged in printing. The machinery of printing is efficient, but the credit for that belongs to the machinery business.

I have offended Reputation,
A most unnoble swerving.—*Shakespeare.*

Appreciation of a Proofreader.

COLLECTANEA is indebted to his learned friend, John Maher, until recently proofreader for the American Type Founders Company, for the elimination from this department of much inferior English, bad punctuation and also for corrections in style. We are grateful to Mr. Maher for his good work.

One may form a fairly accurate opinion of the status of a printing-house by observing the character and attainments of its proofreaders. It would scarcely be possible to find in the *Ladies' Home Journal* such an error as: "Mr. and Mrs. Isaac Hyam have left off clothing of every description," all for the want of a hyphen; or to have rendered itself liable for libel damages for reporting that "Mrs. Brown wore nothing in the nature of a dress. That was remarkable;" or asserting that "drunkenness is jolly." We have actually known compositors in humorous vein purposely give ridiculous twists to their copy, relying on the proofreader to stop the nonsense before printing, which they did not always do. *Collectanea's* careless use of pronouns rarely eludes Mr. Maher's vigilance, though we are not incapable, if not watched, of stating the improbable in the manner of a recent newspaper report: "The captain swam ashore, and succeeded in also saving the life of his wife. She was insured in a marine insurance company for sixty thousand dollars and carried a full cargo of cement."

* * * *

The Work That Counts Most.

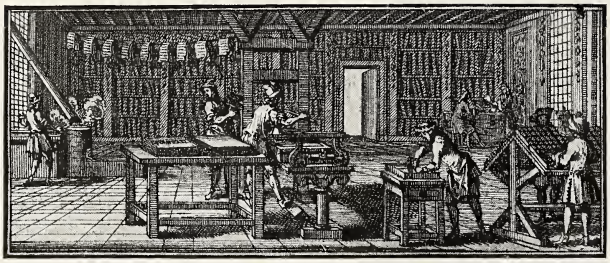
IT is not the work done in shop or office hours which brings success and distinction to a man, so much as the work he does in his leisure hours. Most of us work eight hours, and waste our unbossed hours. Those who utilize their own time to good advantage are the men who will ultimately boss the men who can not work unless they are bossed.

* * * *

Honor thy calling; marry none to it who are unqualified; qualify thyself; thus honor and profit shall be thine.

The First History of Printing.

THE first man to write a precise history of printing was a master printer named Jean de La Caille, who printed his work, the "Histoire de l'Imprimerie et de la Librairie," in Paris in 1689. It is a handsome quarto of 348 pages, with some copperplate decorations, two of which are shown here. Jean de La Caille inherited his printing business in



A View of Part of the Printing-Establishment of Jean de La Caille, Printer of Paris.

Taken from a head-piece used on first page of the first precise history of printing ("Histoire de l'Imprimerie et de la Librairie"), written and handsomely printed by this printer in 1689; reduced; the original 4¼ by 2 inches. Typecasting apparatus at the left.

1673 from his father of the same name, who inherited from Nicolas de La Caille, who established the business some time prior to 1612. We know little of this early historian of typography. He was occasionally one of the annually elected assistant wardens of the Guild of Printers and Publishers, and was employed by the French Government to codify the "privileges, exemptions, statutes, regulations and decrees concerning the art of printing and the publishers," from 1513 to his own time. He was printer to the royal police department, as appears from an imprint of a decree printed by him 1714. Those were the palmy days of printing, when a printing-house was not thoroughly established until it was a century old.

We consider that the elevated spirit of the printers of the seventeenth century accounts both for their high status and remarkable prosperity. What La Caille thought of our profession he tells us in the preface to his history:

I know that the enterprise is beyond my power, but the zeal with which I am going to portray to posterity the great men to whom we owe the discovery and the progress of this beautiful art can not be turned aside by fear of the criticism this history may receive; for if I dare to undertake to revive many of the illustrious dead, it is only for the purpose of furnishing to the savants the material for a work worthier of our art. It will be enough for me to stimulate them to perfect that which I have so feebly outlined.

If the ignorant regard printing without admiring it, this is because they see it without understanding it. The savants have always judged of it in another fashion, and esteemed it with reason; as, since nearly three centuries when this marvel was first seen in Europe, the human mind has never invented anything more blessed nor more useful. This truth is so universally recognized that there is no need of proof. Every one knows that without this marvelous art the researches and works of the great men would have been useless to posterity.

* * * *

Psychology of Printing.

THE work of the printer of advertising matter is to secure a hearing (or a reading) for his customer. Harry Thurston Peck, the author of many valuable books, in one of his essays touches upon this part of a printer's work, thus: "Every one of us has many times picked up a book and turned its pages over in a casual sort of a fashion, and then put it down with the remark, 'That looks like a tiresome book.' A book is like a human being. Your first impression is wholly superficial. You judge him by externals." Peck explains the "principle of the economy of attention." The reader should be attracted to all printed matter by the externals. Again he says, "I would go still further, and say that while a really interesting book can not be made dull, nor a dull book interesting, even by a psychological typographer, it is entirely possible to print an interesting book in such a way that at first sight it would seem to be a dull one; and in like manner to print a dull book in such a way that at first sight it shall seem to be interesting."

Professor Peck's remarks give intelligent printers food for thought, and action should follow the thought. For instance: What would happen to the circulation of the *Ladies' Home Journal* if the brilliancy of its writers and the ability of its artists were interpreted in the style of typography and illustration which is characteristic of many of our farm journals? The circulation would decrease astonishingly. Mr. Curtis is as much concerned with the manner in which the matter of his periodical is presented as with the matter itself; and so are all his advertisers, who are so perfectly served in the detail of typographic display. The enormous success of all the Curtis publications is due as much to Mr. Curtis' personal insistance on perfect typography as to any other factor. The Curtis publications are not produced in perfect typography because they are moneymakers. They were not at the outset moneymakers. Far from it; but they became moneymakers because their make-up and typography secured them quick attention, which in turn was backed up by the contents. Reverse the process, and it is doubtful if any of them would have been more than ordinarily successful.



Head-Piece Over the Preface to La Caille's History of Printing, 1689.

Enlarged; the original 4¼ by 2 inches. Here La Caille definitely and properly associates his own art of printing with the kindred geometric art of architecture. Printing is shown as a goddess perpetuating the art of architecture by reproducing the writings of the great geometricians, Archimedes, Euclid and others. All the arts depend chiefly upon our art, but because this is not appreciated by contemporary printers almost every little purchasing agent has acquired the habit of treating the printers with indignity. Shall it always henceforth be true that "sufferance is the badge of all our tribe"? It was not so when La Caille printed.

As in big things, so it is in small things typographical. Brains and feeling count in printing as much as they do in every other art.

* * * *

Thorough, But Not Oppressed.

A light heart and a serious mind are not incompatible.— *Harry Lauder.*

ALBERT D. KNISKERN, PRINTER-SOLDIER.

BY CHARLES S. BROWN.

IN all things the printer is the educator of the world. His influence extends far and wide, to all classes and races alike. His is the work of preparing the educational material for the masses, for students in every line of endeavor. Little wonder, then, that we find printers numbered among the ranks of those who have risen to prominent places, those who have made or are making their mark in the world's history. Many are the men in the leading walks of life who point back with pride to the print-shop as the place where they started their efforts. Such a man is Gen. Albert D. Kniskern, quartermaster, in charge of the immense Chicago Quartermaster's Supply Depot, and appointed brigadier-general October 1 — a far step from printer's devil to the responsibility of supervising the expenditure of $60,000,000 a month for the boys who are making the world a safe place in which to live.

It was the writer's privilege to work with General Kniskern as a cub printer in a little town in Michigan about 1880, so when the news of his appointment to his present position was received, an interview was sought for the benefit of the readers of THE INLAND PRINTER. Like all big men, General Kniskern was reticent about talking of himself.

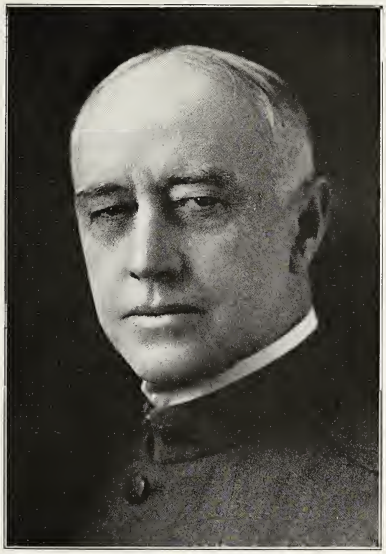
"I owe what I have to my experience and knowledge gained in the print-shop," said the General. "As a boy I was sickly and never went to school a year continuously until I reached West Point. My time from nine years to twenty-one was spent off and on in a print-shop. I went to school when I was well enough, quit school at some time during the year, and as soon as I felt better went into a print-shop for the rest of the year. When I was in competition for appointment to West Point we were asked questions, among other subjects, on matters calling for general information. It was my ability to answer these questions that won my appointment. The knowledge was gained during my experience in the print-shop."

General Kniskern first saw the light of this world in Monee, Will County, Illinois, on December 2, 1861. A few years later his parents moved to Michigan. In 1870 his father moved to Middleville, Michigan, and became editor and publisher of the *Middleville Republican*. It was in this office that the young Kniskern learned the printer's trade, though just before going to Middleville he learned the case in the old *Detroit Tribune* office, and at the age of nine years was able to distribute well enough for his father to allow him to help at the case. Later, the family moved to Hastings, Michigan, and here from 1879 to 1882 he divided his time between going to school and working off and on in the offices of the various print-shops.

As a result of a competitive examination in 1882, General Kniskern started his military career through appointment as a cadet at West Point Military Academy, from which he graduated in the class of 1886. In that class were Gen. John J. Pershing, Brigadier-Generals Charles C. Walcutt, Peter E. Traub, Malvern Hill Barnum, William H. Hay; Major-Generals Lucien G. Berry, John E. McMahon, Charles T. Menoher, commander of the Rainbow Division, Edwin M. Lewis, Charles C. Ballou, commander of the Colored Division, military men who are now making history in the world's greatest war. After graduation he was appointed second lieutenant in the Twentieth Infantry. This commission he resigned in June, 1887, and again took up printing as part owner of the Hastings (Michigan) *Banner*.

In 1888, 1890 and 1891, General Kniskern was captain of the Hastings Division Uniform Rank Knights of Pythias, when they won first prize in military drill at national meetings in Cincinnati, Milwaukee and Washington. In Washington, D. C., a prize was offered to the best captain. This prize was given to Captain Kniskern.

In 1891 he was re-appointed second lieutenant in the Twentieth Infantry, later being promoted to first lieutenant in the Second Infantry, and in 1898 received the appointment as captain in the Subsistence Department. During the Spanish War, he was on duty as depot commissary at Mobile, Alabama Miami, Florida; St. Louis, Missouri; and was also assigned to a station in Denver, Colorado. He was given the rank of major during the Spanish War and the Philippine Insurrection. In



Gen. Albert D. Kniskern.
Photo by Steffens, Chicago.

1898 he was sent to Cuba with a ship-load of supplies for the indigent Cubans, distributing in two weeks' time, thirty days' rations to each of several thousand families at Matanzas. He saw service in the Philippine Islands from 1899 to 1901, and again from 1911 to 1913, and in 1914 served at Tientsin, China.

His record for promotion is: Major in 1901; lieutenant-colonel in 1906; colonel in 1916, and brigadier-general in 1918.

From 1902 to 1909 he was stationed in Chicago as purchasing and depot commissary, and during this time devoted a great deal of attention to the study of packing-house methods, becoming an expert on meat products for the army. He returned to Chicago in 1914, and at the outbreak of the war had a small depot of 37,000 square feet of storage space, with a force of eight clerks, forty employees and two commissioned officers, doing a business of about $1,000,000 a year.

The size of General Kniskern's "job" can probably be imagined when it is stated that the depot of which he now has charge has about four million square feet of storage space, with a force of 250 officers, 1,200 clerks, 7,500 civilian employees, 250 enlisted men, and is doing a business of about $60,000,000 a month — a sum that undoubtedly would stagger the printer of today were it not for the fact that the war has increased our comprehension from mere millions to billions.

General Kniskern was married in July, 1886, to Miss Stella Wheeler, of Hastings, Michigan, and has two sons, both of whom are serving Uncle Sam, Lewis T. Kniskern, as general manager of the Chester Shipbuilding Company, Chester, Pennsylvania, and Philip W. Kniskern, as a captain in the Engineer Corps of the United States Army.

COSTS OF BINDERY OPERATIONS—HAND STITCHING, TYING AND STRINGING.

NO. II—BY R. T. PORTE.

THE article last month completed the costs of ordinary operations in the production of books and pamphlets, and nearly all such jobs are completed without any further work except delivering and getting the money, which is sometimes the biggest job of all.

But there are many booklets that require extra work, and de luxe pamphlets on which finishing touches must be put. Every printer has occasion to go up against such jobs, and in most cases is at a loss to know what price to figure for the work.

In searching for available records of cost, I have been hard put to secure as many as I would have liked, but fortunately secured enough to give me a good average. The tables presented in this article have been put to some very severe tests, and, on the whole, have shown that they are as near right as could be figured at the time.

Three classes of work, or rather grades of work of the same kind, are covered in the tables. For one of these a machine has been produced that does the work, but, so far as I am able to ascertain, is profitable only on large quantities and on a certain character of work. It is not possible for the ordinary printing-office and bindery to install one of these machines, and therefore this class of work must be done by hand.

Hand-Stitching or Tying Booklets.

The first class of work is similar to saddle-back stitching, costs of which were given in article No. 9, but, in this case, instead of using wire and machines to do the work, thread or silk is used, which must be sewed with a needle.

In some cases, where the book is very thick, holes are stabbed through the back, and this makes for quicker work. The holes should be very small, and not round, perforated only large enough to admit the needle.

Table No. 35 covers three ways of doing this work on four sizes of booklets, as well as extra cost for extended covers.

Class 1 is the ordinary way of stitching booklets with thread, and this is not generally used unless the printing-office does not have a wire-stitching machine. The thread is first put through the center of the book, and the middle of the fold, and is then drawn to one edge, usually two-thirds the distance from center to the extreme edge. The thread is drawn through to the opposite side an equal distance from the other edge, then back to the center, and through the center hole again, where the two ends are placed across the thread running from the two outside holes. It is then tied firmly, thus holding the middle thread and securely binding the sheets together (see diagram).

Class 2 is the same, except that it is tied with silk instead of thread, and this is usually much slower, as well as more particular work. It is the most commonly used, as it gives a finishing touch to the job. Many jobs that have been wire-stitched are stitched with silk in addition, simply for appearance.

Class 3 is the same as Class 2, except the silk is tied with a bow instead of a knot. It requires considerable time to tie these bows neatly, and the cost is considerably more than for work of Class 2. This class of work is generally used on souvenir programs and fancy booklets, and is very popular. The costs will be found low, and in many cases it has been reported that the scales given are not high enough. In such cases it has been found that inexperienced help was used, and that ran up the cost. No one has reported that the costs were too high, and therefore a printer or binder may be sure that to figure less will mean a loss.

The extra charge for extended covers is for work where the covers are not wire-stitched to the inside pages, but must be placed in position by the operator, when care must be taken to do the work nicely.

From what experience I have been able to gather, the costs as given are low.

In all cases, the cost of the material must be added to the figures given, as the costs cover only actual labor. It would be possible to make scales which would also cover cost of material, but, with the rapidly changing prices on all classes of materials, this would not be practical at this time.

While Classes 2 and 3 cover silk, the imitation silks, mercerized cotton, or whatever name similar material goes by, are also covered. There are many of these imitations on the market, and they usually hold better than pure silk. Silk floss is very nice and adds a great deal to the appearance of a booklet, but for large quantities it is quite expensive.

No quantities over one thousand are given, as this is about as large an edition as the average printer and binder has of this class of work. Quantities over this amount should be figured at the one thousand rate, as there is not much gained in lower costs in larger quantities.

Like all the scales that have been presented in this series, this has been carefully checked and compared with costs and price-lists gotten out in various parts of the country. It is believed to represent a fair average of cost.

Number of Books.	8 Pages.			8 Pages and Cover or 16 Pages.			16 Pages and Cover, 24 or 32 Pages.			24 or 32 Pages and Cover.			Extended Covers Add.
	*1	**2	***3	*1	2	3	*1	2	3	*1	2	3	
25.....	.35	.40	.45	.40	.45	.50	.45	.50	.60	.50	.55	.65	.15
50.....	.45	.55	.65	.55	.60	.70	.60	.70	.85	.70	.75	.90	.20
75.....	.60	.70	.85	.70	.75	.90	.75	.85	1.10	.85	.95	1.20	.25
100.....	.70	.80	1.00	.80	.90	1.10	.90	1.00	1.30	1.00	1.10	1.50	.30
150.....	.95	1.10	1.40	1.10	1.25	1.55	1.25	1.40	1.85	1.40	1.55	2.15	.40
200.....	1.20	1.40	1.80	1.40	1.60	2.00	1.60	1.80	2.40	1.80	2.00	2.80	.50
250.....	1.45	1.70	2.20	1.70	1.95	2.45	1.95	2.20	2.95	2.20	2.45	3.45	.60
300.....	1.70	2.00	2.60	2.00	2.30	2.90	2.30	2.60	3.50	2.60	2.90	4.10	.70
350.....	1.95	2.30	3.00	2.30	2.65	3.35	2.65	3.00	4.05	3.00	3.35	4.75	.80
400.....	2.20	2.60	3.40	2.60	3.00	3.80	3.00	3.40	4.60	3.40	3.80	5.40	.90
450.....	2.45	2.90	3.80	2.90	3.35	4.25	3.35	3.80	5.15	3.80	4.25	6.05	1.00
500.....	2.70	3.20	4.20	3.20	3.70	4.70	3.70	4.20	5.70	4.20	4.70	6.70	1.10
550.....	2.95	3.50	4.60	3.50	4.05	5.15	4.05	4.60	6.25	4.60	5.15	7.35	1.20
600.....	3.20	3.80	5.00	3.80	4.40	5.60	4.40	5.00	6.80	5.00	5.60	8.00	1.30
650.....	3.45	4.10	5.40	4.10	4.75	6.05	4.75	5.40	7.35	5.40	6.05	8.65	1.40
700.....	3.70	4.40	5.80	4.40	5.10	6.50	5.10	5.80	7.90	5.80	6.50	9.30	1.50
750.....	3.95	4.70	6.20	4.70	5.45	6.95	5.45	6.20	8.45	6.20	6.95	9.95	1.60
800.....	4.20	5.00	6.60	5.00	5.80	7.40	5.80	6.60	9.00	6.60	7.40	10.60	1.70
850.....	4.40	5.25	6.95	5.25	6.10	7.80	6.10	6.95	9.50	6.95	7.80	11.20	1.80
900.....	4.60	5.50	7.30	5.50	6.40	8.20	6.40	7.30	10.00	7.30	8.20	11.80	1.90
950.....	4.80	5.75	7.65	5.75	6.70	8.60	6.70	7.65	10.50	7.65	8.60	12.40	1.95
1000.....	5.00	6.00	8.00	6.00	7.00	9.00	7.00	8.00	11.00	8.00	9.00	13.00	2.00

TABLE NO. 35.—Cost of Hand Stitching or Tying Booklets.
Add Cost of Material in all Cases.

*Class 1—Stitched with thread and knotted. **Class 2—Stitched with silk and knotted.
***Class 3—Stitched with silk and tied with a bow.

Souvenir Work.

A next higher grade of work than that just taken up is souvenir work, usually tied with ribbon or silk-finished cord.

This work is done in four ways, with both flush and extended covers.

Table No. 36 covers all such work, and I think will be found flexible enough to give a cost on almost any job of the souvenir character that will enter the average bindery and printing-office.

In all cases the ribbon or cord should be measured and cut to exact lengths. This can be done by using a board one-half the desired length of the cord, winding the cord around this board, and then cutting the strands in two. This is the most

NOTE.—This is the eleventh of a series of twelve articles, with tables, on the cost of bindery work. Copyrighted by R. T. Porte.

common method. Some use a heavy weight of binders' board for this purpose.

Class 1 is similar to Class 1 in Table No. 35, except that the holes have been punched and the books side-stitched instead of saddle-backed. The cord is put through the holes

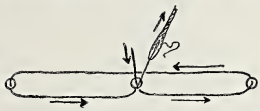


Diagram showing method of stitching booklets with thread or silk, Table No. 35, also Classes 1 and 2, Table No. 36.

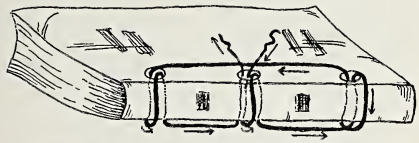


Diagram showing method of tying "souvenir" work, Classes 3 and 4, Table No. 36.

in the same manner — through the center hole first, drawn to one end, through that hole, drawn to the hole in the opposite end and back through the center, where it is tied securely across the cord going from one end to the other (see diagram).

Class 2 is the same as Class 1 except that the cord is tied with a bow instead of a knot.

Class 3 is different in that it covers work where the cord or ribbon passes around the back of the books and through the

No. Books.	Class 1		Class 2		Class 3		Class 4	
	F	E	F	E	F	E	F	E
25.....	.50	.60	.90	1.00	1.40	1.65	2.75	3.10
50.....	.75	.90	1.30	1.50	2.00	2.35	3.50	4.00
75.....	1.00	1.20	1.70	1.95	2.60	3.05	4.25	4.90
100.....	1.25	1.50	2.00	2.30	3.25	3.75	5.00	5.75
150.....	1.75	2.15	2.75	3.20	4.50	5.15	6.40	7.40
200.....	2.25	2.80	3.50	4.10	5.75	6.55	7.80	9.05
250.....	2.75	3.45	4.25	5.00	7.00	7.95	9.20	10.70
300.....	3.25	4.10	5.00	5.90	8.20	9.30	10.60	12.35
350.....	3.75	4.75	5.75	6.80	9.40	10.65	12.00	14.00
400.....	4.25	5.40	6.50	7.70	10.60	12.00	13.40	15.65
450.....	4.75	6.05	7.25	8.60	11.80	13.35	14.80	17.30
500.....	5.25	6.70	8.00	9.50	13.00	14.70	16.20	18.95
550.....	5.75	7.35	8.75	10.40	14.20	16.05	17.60	20.60
600.....	6.25	8.00	9.50	11.30	15.40	17.40	19.00	22.25
650.....	6.75	8.65	10.25	12.20	16.60	18.75	20.40	23.90
700.....	7.20	9.30	11.00	13.10	17.80	20.10	21.80	25.50
750.....	7.65	9.95	11.50	13.95	19.00	21.45	23.20	27.10
800.....	8.10	10.60	12.20	14.80	20.20	22.80	24.60	28.70
900.....	9.05	12.80	13.60	16.40	22.60	25.40	27.30	31.90
1000.....	10.00	13.00	15.00	18.00	25.00	28.00	30.00	35.00

TABLE No. 36.—Cost of Hand Tying Pamphlets With Ribbon or Cord (Commonly Called "Souvenir Work").

Cost of Material Extra—Punching Included.

F—Flush covers. E—Extended covers. Classes: 1—Tied with knot through 3 punched holes. 2—Tied with bow through 3 punched holes. 3—Tied around the back with a knot, 3 punched holes. 4—Tied around the back with a bow, 3 punched holes.

holes twice. This is the usual way of doing souvenir work where something extra nice is wanted. It costs considerably more to do the work this way, but it gives a much better appearance to the books.

Class 4 is the same as Class 3, except the cord or ribbon is tied in a bow instead of a knot. See diagram for method of doing this work.

In all cases, covers should be glued on the books and the holes carefully punched. The costs given include the punching of the holes and the work of tying, but do not include material of any kind. It has been found that books with extended covers require more careful handling, and therefore cost more to produce than those on which the covers are flush.

These scales, as well, have been carefully checked and compared with records of costs and price-lists, and are believed to represent a fair average of cost for the class of work covered.

Stringing.

This is about the simplest class of work on which thread or twine is used. Holes are punched in the corner of a book or pamphlet and twine strung through the hole and tied in a firm knot. This is most generally used on telephone directories and similar work. The size of the book makes some difference in the cost on account of the extra work in handling. Small

No. Books.	Pages to the book.							
	32	64	96	128	160	192	224	256
100.....	.40	.45	.50	.55	.60	.65	.70	.75
200.....	.75	.85	.95	1.05	1.15	1.25	1.35	1.45
300.....	1.10	1.25	1.40	1.55	1.70	1.85	2.00	2.15
400.....	1.45	1.65	1.85	2.05	2.25	2.45	2.65	2.85
500.....	1.80	2.05	2.30	2.55	2.80	3.05	3.30	3.55
600.....	2.15	2.45	2.75	3.05	3.35	3.65	3.95	4.25
700.....	2.50	2.85	3.20	3.55	3.90	4.25	4.60	4.95
800.....	2.85	3.25	3.65	4.05	4.45	4.85	5.25	5.65
900.....	3.20	3.65	4.10	4.55	5.00	5.45	5.90	6.35
1 m.....	3.50	4.00	4.50	5.00	5.50	6.00	6.50	7.00
1½m.....	5.00	5.75	6.50	7.25	8.00	8.75	9.50	10.25
2 m.....	6.50	7.50	8.50	9.50	10.50	11.50	12.50	13.50
2½m.....	8.00	9.25	10.50	11.75	13.00	14.25	15.50	16.75
3 m.....	9.50	11.00	12.50	14.00	15.50	17.00	18.50	20.00
3½m.....	11.00	12.75	14.50	16.25	18.00	19.75	21.50	23.25
4 m.....	12.50	14.50	16.50	18.50	20.50	22.50	24.50	26.50
4½m.....	14.00	16.25	18.50	20.75	23.00	25.25	27.50	29.75
5 m.....	15.50	18.00	20.50	23.00	25.50	28.00	30.50	33.00
6 m.....	18.40	21.40	24.40	27.40	30.40	33.40	36.40	39.40
7 m.....	21.30	24.80	28.30	31.80	35.30	38.80	42.30	45.80
8 m.....	24.20	28.20	32.20	36.20	40.20	44.20	48.20	52.20
9 m.....	27.10	31.60	36.10	40.60	45.10	49.60	54.10	58.60
10 m.....	30.00	35.00	40.00	45.00	50.00	55.00	60.00	65.00

TABLE No. 37.—Cost of Stringing Pamphlets or Books.

Cost of Material Extra—Punching One Hole Included.

books of thirty-two pages can be handled efficiently, while larger books require more time and cost much more.

Table No. 37 covers the cost of doing the work, both punching and stringing, not including material. The rising costs of twine make it impractical to include this in the cost.

These scales, as well, have been carefully checked and compared with records of costs and price-lists, and are believed to represent a fair average of cost for the class of work covered.

Next month we will complete the tables of costs as far as I have gone at the present time.

STRAIGHT FROM THE DEVIL.

BY HERBERT ARTHUR.

The foreman tried me out on distribution
And fiercely swore when I mistook a case.
To learn the types I tried a new solution,
For, otherwise, I'd still be in disgrace.

With pica I'd mixed ten-point in confusion —
But what's a point or two between good friends?
Bourgeois and minion forced the wise conclusion
These war-like thoughts would help attain my ends:

The Belgians are brevier howe'er you take 'em;
Distinctly nonpareil the poilus are;
The tommies are as English as they make 'em;
The seventy-mile long-primer shoots too far.

The kaiser gets a pica's satisfaction
When Ludendorff, his minion, reeks in crime.
The boches are bourgeois in thought and action;
Small pica is the crown prince all the time.

Allies believed in simple composition —
The body-matter solid nonpareil;
Brevier for subheads made a fine addition
And strong display in English fitted well.

Now, solid nonpareil is double-leaded;
Brevier and English battered till they fall.
Over the top a stronger line is headed —
American great primer leads 'em all.

WHAT DO YOU MEAN—CRIPPLE?

BY MARION DELCOMYN.

PRIVATE Henry Mooney was brought into the Red Cross Hospital with a wound in his left foot, a broken right leg and his left arm badly hurt. A wounded soldier who goes into a hospital enters a new world. He has just been fighting and suffering among other men. Suddenly he rests among gentle women, and gets an entirely different view of life. Yesterday he was obeying orders; today he is asked to express his wishes. He hears promises that he will soon be cured and able to be about again. Delicate hands dress his wounds with wonderful devotion. He, too, becomes gentle and smiling and filled with an immense feeling of gratitude for which he can find no words.

So with Henry Mooney. He didn't know just how to express his feelings. It was restful to be there; fever and pain would soon disappear. As time passed he seemed so happy and oblivious of his wounds; his missing leg (it had been amputated) gave him no worry whatever. He often discussed it with the nurses, saying: "I would have had a grouch, if I had lost the arm too. But only a leg — What's that?" he would ask smiling.

As a matter of fact there is nothing surprising in this good humor. The power of resistance of man is wonderful. Half killed, he still continues to enjoy what is left of him. He is ever ready to adapt himself to new conditions. The main thing is to live.

After nearly three months spent in bed, Henry was allowed to get about. Although completely exhausted by the effort of climbing into a wheel-chair, they would have had to nail it down had they wished to keep him quiet.

"It's all over," he told the nurse after a little while. "My pains have gone. Honest it's all over."

In his chair he made a complete tour of the entire place, which he had nick-named "the repair shop," and came back well informed as to where his services would be most useful.

"All I like is work, believe me," he confided to one of the nurses. "I belong wherever there is something to be done. I couldn't live without some kind of work and a lot of it, too."

There is much of this spirit in the American army. Henry had it to spare. With his bright, jovial face he encouraged all the wounded and seemed to say: "Just look how good it is to be alive!"

One of the doctors took an interest in Henry and they soon became good friends. Before enlisting, at the beginning of the war, Henry had been a conductor. Of course, his old job was out of the question now; but there was Mamie and the little girl. They must be supported and support them he would. So it was up to him to find work that he could do, in spite of his various disabled members. And without training — what could he get?

One day, after a talk with the doctor, the situation was cleared up for Henry Mooney.

"Don't worry, the Government is back of you. It will train you for anything you think you can do."

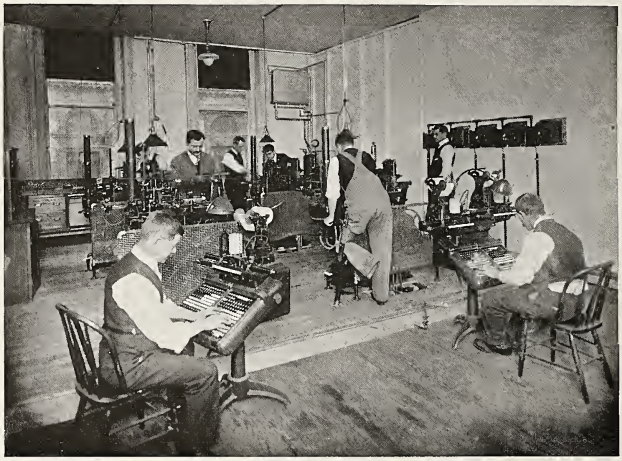
"Gee, that's fine. I worked in a print-shop once."

"Well, why don't you learn printing?" asked the doctor. "That's something you can do as well as any one. You have two good hands."

"Just the thing. Why, I had a small printing-press when I was a kid. Got it one Christmas. And I was A1 at spelling too, believe me." He laughed for sheer joy at the thought.

"Here is a newspaper clipping that will give you the idea," said the doctor, who had gone to his desk for it. This is what Henry read:

According to the vocational rehabilitation act recently enacted by Congress, those disabled in the military and naval forces of the United States Army have been placed under the joint authority of the Surgeon-General of the Army and the Federal Board for Vocational Education. The Surgeon-General has jurisdiction from the time the person is injured until he is restored to good physical condition, when he receives his honorable discharge. The Federal Board then offers him vocational re-education and training which will enable him to return to useful active employment, and the United States Employment Service will find him a job.



Instruction on the Monotype Being Given by the American Red Cross Institute for Crippled and Disabled Men.

After reading this Henry experienced a feeling of relief. He was happy at the thought that he had done his duty toward his country; happy also to remember that wife and child were waiting for him, and that his ability to support them was assured him by his country.

They began to give him his chance to make good right away. Even before he was fully recovered, his instruction was started by experts. He is an industrious pupil now. When the Government is through with his education he will be a top-notch printer, the kind that every composing-room foreman will welcome. Employers will demand him, because he will be a master workman. There will be no sentiment about the hiring of Henry.

It will be years before the rest of his story can be told. Yet even this glimpse into the opening chapter is proof that we are not living in the old days. Then Henry's case would have been almost hopeless. The world would have labeled him "cripple" and it would have been through with him. After this war is over, people will stare at the man who calls Henry a cripple.

"He is a handicapped workman," they will say. "What do you mean — cripple?"

Furnished to THE INLAND PRINTER by the Publicity Department of the Red Cross Institute for Crippled and Disabled Men, 311 Fourth avenue, New York city.

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Copper Enamel Ornaments.

J. Daly, St. Louis, asks: "Do you know of any method of sensitizing a copper plate with enamel and printing on it from a dry-plate negative without a screen? This is not to be used as a printing-plate, but as an ornament."

Answer.— You can print from a dry plate on enamel, harden the gelatin in a weak alum-bath, wash out the bichromate not acted upon by light, then treat the image with nitrate of silver to brighten it. The proper way to get a print in gelatin from a dry-plate negative is by using the carbon process employed by rotary photogravure engravers. Find a dealer in carbon tissue and he will direct you to a book of instructions for using it.

Engraving Type in Rotary Photogravure.

A French patent has been granted for a method of engraving type intaglio for rotary photogravure printing without the use of a screen, as is now customary. The object is to get away from the jagged appearance which a screen gives to type. The type is printed on the copper from a line positive of the type, and the invention concerns the method of roughening the bottom of the intaglio cavities so that they will hold ink. This is done, it is claimed, by the etching solution composed of chromic acid and iron perchlorid, the proportions being one part by weight of chromic acid to two parts by weight of iron perchlorid. The invention may not do all that is claimed for it, but if this etching solution roughens the bottom of an etched copper plate it is worth knowing to all intaglio etchers.

Wax Engraving.

L. Alvarez, Buenos Aires, Argentina, wants to know all about wax engraving, or, more properly, the cerotype method of engraving, as practiced in this country by map engravers. He wants all the books on the subject, as well as the names of the supply houses that furnish the tools, etc. In brief, Mr. Alvarez evidently wants to go into the business of wax engraving and expects this department to direct him by mail in an intricate art that it takes skilled men a lifetime to learn properly.

Answer.— The best plan to adopt would be to advertise in The Inland Printer for a competent superintendent for such a plant, a man with proper references who would bring an assistant, if necessary, and the material and tools to start the business properly. There are no books on the subject and many of the tools are either made to order or made by the workmen, each workman being accustomed to special tools and to his own formula for the wax coating used. Here is a formula for the wax that is in use: Four ounces of beeswax, one-quarter ounce of Burgundy, or white pitch, and one ounce of zinc oxid, mixed by melting the wax and the pitch in an iron pot and then stirring in the oxid. The perfectly flat copper plate which is to serve as a base for the engraving is laid on a perfectly level iron plate, under which are gas-burners for heating it to any degree. A pool of the melted wax mixture is poured on the center of the copper plate and spread with a comb until it covers the entire surface required for the engraving. When this wax is cool, the map or diagram to be engraved is drawn upon it with pencil, the lines scratched through the wax with points and the letters pressed in while the wax lays on the warm iron plate. The broad spaces between lines are built up with wax and an electrotyper's building-up iron and the wax engraving sent to the electrotyper's for an electro.

Photoengraving on a Matrix.

C. M. G., St. Louis, writes: "What is the process, and how is it done, that will do away with zinc etching of linework for newspapers by photographing on a matrix and casting from that? A salesman recently told me such a process was used in Cleveland and Detroit on occasional rush jobs."

Answer.— The salesman who put that idea over on you so easily will likely come back and sell you a brewery for a ten-spot. Look out for him.

Color Processes Super-Excellent.

O. C. Gangoly, Gangoly's Lane, Calcutta, British India, writes: "Could you let me know if there are any American processes for accurate color reproduction (other than the tri-color and four-color half-tone processwork) which approach the quality of the chromo-collotype process, the Medici prints or the Japanese chromo-xylographs?"

Answer.— All the processes you mention are used in the United States, the Japanese method as a hobby by a few amateurs and the chromo-collotype process for art prints. It should be remembered that what we are striving for in this country are processes that will print enormous editions in the quickest time possible and at the least expense. While a single Medici print is being completed we might run off tens of thousands of four-color prints by our methods. After we get through with the war job now on hand we may have leisure to show the world something new in artistic color prints.

Half-Tones on Rough-Surfaced Paper.

Some one asks in *Process Work*, London, how the half-tones printed on rough papers in The Inland Printer were produced and what arrangements have to be made in printing them?

One reader thought he had solved the mystery in a stereotype which he saw made in red vulcanite. The impressions from it were, he said, exceedingly fine, owing, he thought, to the kindly nature of the vulcanite.

William Gamble, editor of *Process Work*, finds in an address by Mr. Stinson, of Philadelphia, a clue to the process, for which he says there has to be a certain quality in the negative; and, after developing the fish-glue print, it is important to clear the plate entirely free from scum so as to enable the etching to

begin all over at once. The etching is evidently carried to a greater depth than usual, and precautions, such as rolling up, etc., may have to be undertaken to prevent undercutting, which is one of the primary causes of blocks filling up and printing



War Poster Stamps Recently Received from London, England.

dirty. To sum up, the process seems to consist of a contrasty negative, a clean print, a deep etch, metal mounts, careful make-ready and a heavy impression.

Color Proofs From Sample Inks.

A color-proofer explains how he formerly secured all the "samples" of colored inks he wanted gratis and wonders why he has had to buy his colored inks the past year.

Answer.— The ink manufacturers have entered into an agreement with the Federal Trade Commission by which they have promised not to give gratuities of any kind to either customers or prospective ones. And how admirably this has worked out in the matter of colored inks. Heretofore the color-proofer had in his ink-closet, if he asked for them, samples of the three-color inks of many makers. This furnished a temptation for him to change and mix inks for different jobs. In this way a result was secured in the proof that the camera-man did not work for when he made the color separations, not to mention the trouble it gave the pressman later when he tried to match the engraver's proof. Today the color-proofer buys standard inks which work in harmony with the camera-man's standard filters, and the pressman knows where he is at every time, so that each one plays fair with his neighbor. Our thanks are due to the Federal Trade Commission for this great and good change.

Photoengraving an Essential Industry.

"Engraver," New York, should write to Commissioner Louis Flader, 862 Monadnock Block, Chicago, to learn if his business is an essential industry or not. Ask for a copy of the War Service Committee report submitted to the Detroit convention of engravers by President E. C. Miller. This is one of the most valuable papers compiled and shows how much twentieth-century civilization owes to photoengraving. Two paragraphs from the report are the following:

"Photoengraving is the art of reproducing drawings, designs, illustrations, photographs, pictures and printed matter of every description through the medium of relief-plates for printing on letter-presses, the latter constituting fully ninety per cent of all printed and illustrated matter in existence.

"Psychologists estimate that eighty per cent of all human knowledge is obtained through the eye. Illustrations, pictures, speak a universal language, consequently conveying information and knowledge in a manner far greater in volume and unequaled by all other means. To eliminate the use of pictures and illustrations in printed matter would prevent every person unable to read from receiving communications from others in every manner excepting by word of mouth. The only ones not instructed, educated, entertained and interested in pictures are the blind. The foregoing illustrates, as much as anything can, that if our Government intends to keep open the channels of communication, the photoengraving industry is as essential and necessary as the telegraph, the telephone and the printing-press. Without all these, civilization would cease and progress would stop instantly."

"Engraver" will also find in *The Photo-Engraver's Bulletin* for September, pages 2 to 9, inclusive, an exhaustive article on this subject by E. W. Houser, chairman of the War Service Committee of the Photoengravers' Association.

BIRCH PULP USED WITH SPRUCE AND BALSAM FOR MAKING NEWSPRINT PAPER

Some days ago, says the Ottawa correspondent of *Paper*, the Laurentide Company of Grand' Mère, Quebec, as an experiment ran ten per cent of white birch pulp through its usual mixture of spruce and balsam. The resultant newsprint, reports state, could not be distinguished from the ordinary paper from pure coniferous woods. This has caused wide discussion in papermaking circles for the reason that the forests of Quebec, as elsewhere, have been rapidly changing from coniferous to hardwood types, due to the faster seeding capabilities of the latter. How to utilize the hardwoods and uphold the sylvicultural balance in favor of spruce has engaged a lot of thought in recent years. If further experiments justify the use of birch, maple and beech the construction of new logging roads and purchase of tractors will be a logical next step. Except for a small amount taken for fire-wood, enormous quantities of Ontario and Quebec hardwoods are annually counted a complete loss.



Specimen of Wood-Engraving by Alessandro Pandolfi.
Reproduced from *Il Risorgimento Grafico.*

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

False Estimate of Dictionaries.

In the style-book of the Detroit *News* the following is quoted as written by Sir Clifford Allbutt: "A dictionary 'sanctions' nothing of its contents, but it enables us by consultation of its stores to compare and choose for ourselves. In using this liberty we shall neither be subservient to the prescriptions of age nor scornful of modern freedom; in every use we shall be guided by historical growth, the example of the best authors, and our present necessities."

This constitutes a dangerously misleading notion of dictionaries. Every one of our full works of this kind does, in effect, exactly what is said here that they do not do. Each one of them sanctions, for its own followers and adherents, very much that is not in accord with the particular use of other works. The writer probably said something more which qualified his statement, and which is essential to a correct understanding.

Dictionaries are made especially as records of what their makers have found established in use, and not as exponents of what the lexicographers think should be. In many ways what they say falls short of what they might say. But as a matter of fact it is almost universal to cite some dictionary as final authority. This is true particularly as applied to the vast majority of those who use the dictionary. To them the only feasible sanction is that found in the dictionary.

An Error That Is Becoming Common.

F. H., New York, writes: "I recently had for final reading the proofs of a book, published by a prominent firm, in which was the following sentence: 'The alien should be made to feel that if he honestly desires to become a part of us that America wants him.' My first impulse was to remove the second 'that,' then I thought I had better only query it, and then I found this error so frequent that I decided to do nothing about it, mainly because the publishers' order said to follow copy, and evidently the writer thought he was writing correctly. It was a shock to my feeling as to proper expression to leave this uncorrected, especially as this sentence was the other way: 'He must be given to understand that if he hopes to remain in America he must become a citizen.' Can both quoted sentences be right?"

Answer.— Both of the sentences certainly are not right. If the repetition of "that" could be justified in one it should occur in both. But it is unjustifiable in any such sentence. The error shown in its use is not a new one, but it is becoming more common day by day. Andrew Lang was a regular user of it, and he was almost qualified as an authority; but the fact that he indulged in this superfluity is not a sufficient defense for such misuse. No array of good names that might be cited in favor of it would make it good. Our proofreader friend is right in calling it an error, and will do well to act accordingly and reject it whenever he can do so without fear of fault-finding. But he was also right in leaving it uncorrected where he says he did, for such writers and publishers insist upon having things done as ordered, some objecting even to any kind of suggestion of change.

Need of Punctuation.

N. E. T., Princeton, New Jersey, sends this: "In an old copy of the Washington *Times* I saw the following: 'A treatise on Punctuation, by F. Horace Teall, has just appeared. Such a treatise is not quite as necessary now as it might once have been, owing to the prevailing fashion of writing in a style which insures clearness independent of punctuation.' Does this mean that most present-day writing clearly expresses the intended sense whether it is or is not punctuated?"

Answer.— If the assertion was meant at all seriously, its author did not write with the clearness which he finds prevailing. The quoted paragraph was probably not the product of thoughtfulness, but merely the result of impatient scornfulness for such work. It requires no deep thought to convince us that there is no style of writing that is as clear without punctuation as with it. But the earlier treatises on punctuation almost invariably prescribed much use of points that was not only unnecessary, but was awkwardly cumbersome, and consequently was never learned thoroughly, even by its precribers. This resulted from the attempt to preserve the first attempts at system, which produced many rules that points "must" be used in places where progressive knowledge has shown decisively that they "must *not*" be used if the sense is expressed clearly. To show why this is so, and how to secure the needed clearness, without dogmatic and cumbersome minuteness, was the object of the book which was so ignorantly scorned by the paper quoted. The scorner simply did not take the trouble to ascertain whether the book was worth while or not. Mr. Theodore L. De Vinne told a story of punctuation in his "Correct Composition" which is pertinent here, as showing one of the difficulties the book on "Punctuation" was meant to eliminate. "A reprint advertisement," says Mr. De Vinne, "making a full page of solid nonpareil, was once sent to a magazine, and reset with ordinary corrections. It does not appear that there could have been any important error in the punctuation, for it had been satisfactory to the publisher and to the public, but the proofreader fancied it was his duty to improve it. He claimed to be qualified to punctuate by the Wilson system, which was infallibly correct. He thoroughly remodeled the punctuation, at a serious added expense to the office. . . . A year later . . . this old composition . . . was reproved and sent to the same reader. To the foreman's surprise, this infallible reader remodeled his own punctuation as thoroughly as he had remodeled that of the first reprint copy." Of course no proofreader should do so, and with complete understanding of a proper simple system no one would do so.

An example of the value of correct punctuation is the following personal experience. A friend, having studied the

course in a medical college, brought his final thesis to me and asked me to punctuate it. He had shown a thorough mastery of his subject in his writing, but it was left liable to many misunderstandings by the absence of commas in many places where they were needed, and by insertion of commas where they perverted the sense. I read his manuscript carefully, consulting him in regard to each doubtful point, and in each instance punctuated so that the actual meaning was indicated clearly. He had written a great many sentences in which an extra comma or the lack of a comma obscured the sense, but none in which he had not written clearly the right words. His thesis was highly praised by the college authorities, with special commendation for the clearness secured by adequate punctuation.

KEEPING THE JOB UNIFORM.

BY HELEN E. BRENNEMAN.

THE first time a new job is read, the reader without exception notes little points of favoritism of the author's, while trying at the same time to grasp the general subject of his manuscript and catch as many errors as is possible in a "prep" reading. Every author, or publisher, as the case may be, has little idiosyncrasies which he wants to appear in the printed page, and unless the reader has become familiar with his little points of style through frequent handling of the publication or of the same author's manuscript, he is very likely to produce a job which either in itself is not uniform

BLACK & CO.

Simplified spelling in these words ONLY·

tho.
altho.
thru.
thruout
thoro.
thoroly.
thorofare.
program.
catalog.
prolog.
decalog.
pipe-organ.
coöperate.

FIG. 1.

or does not compare favorably with the preferences expressed in previous issues of the publication, and thereby lay himself open to the charge of permitting inconsistencies to appear in his work.

A short time after I began reading proof I saw this obstacle before me and knew that it must be overcome — my jobs must be uniform! But what sort of a scheme could I contrive to help myself? I thought about it a great while, and finally came upon the happy idea of making notes, on paper, of the little points that were contrary to our office style, and not relying entirely upon my uncertain memory.

Thereupon I took four cards (I was handling four different jobs at the time) two inches by three inches in size, and across the top of each wrote the name of one of the jobs. Then, very neatly beneath each title I noted little points of style as I came upon them in my "prep" and subsequent readings. I fastened these cards, one beneath the other, to the sides of my board with clips, so I always had them at hand for reference at a moment's glance and felt sure of not slipping on any points of style I had previously noted, about which there might later appear some inconsistency.

Now, just to show the value of such a scheme, suppose your customer indicates by his copy that he wants all side-heads in bold-face type and followed by a colon and em-dash. The style of our house was italic side-heads and we were never to use a colon and dash together unless specially required by the customer. I could not take the liberty of forcing the author to follow our style, inasmuch as he showed determination to have the job his own way — and he should have, for he was paying for it — and since I had been impregnated with the idea of italic side-heads and the use of a period and dash, how easy it would have been for me to have slipped on the job, especially when one section of it might come in today and another section about three weeks later.

Then again, we had one customer who wanted the simplified spelling used only in certain words. He also wanted *coöperate*, whereas our style-book instructed us to spell it *co-operate*. He also demanded *pipe-organ* (hyphenated), whereas we had been accustomed to printing it as two words, although the Standard Dictionary is authority for using it with a hyphen. Accordingly, I made out his card as shown in Fig. 1, and kept it before me while reading proofs of his work.

Then, as new jobs came under my control, I made out new cards and added them to the row down either side of my board. In the case of a publication which appeared only once a month, I could put its card away from month to month and bring it out only during the time the work was in the house.

Impracticable as this scheme may seem at first to some readers, it really is almost invaluable after you once give it a trial. How often have you stopped and wondered whether "beds" was capitalized in some job, or whether "pipe organ" was hyphenated? Haven't you wondered whether the side-heads were capitalized? Well, just at such times as these, when you have a rush job on your board, a glance at your little card will pull you safely through your doubt. It's a good scheme; give it a trial.

IF

(Sympathy to Kipling.)

If you can do the printing of the nation
As cheaply as the printers did of yore,
And do it, too, 'thout any perturbation
Though all you buy is daily costing more;

If you can work the will of fourscore masters,
Obey them all and yet to each be true;
If you can take full blame for all disasters,
With seldom word of praise for what you do;

If you can master all the balled-up clauses,
Correct each misspelled word that's handed you,
Put periods in amid the real long pauses
And scatter in a paragraph or two;

If you can take a job at half-past 'leven
And turn it out by noon without a flaw,
If you can turn from one man into seven
And never say a thing that'd shock your maw;

If you can work like Sam Hill and creation,
And turn out all the rush work the same day,
And still show proper pleasure and elation
When patrons growl you're getting too much pay:

If you can bring the wisdom of the sages
Unto each job; why, then you're fit to run
A print-shop — acme of the ages —
But even so, they'll pan you hard, my son.

—*Impressions*,
House-organ of The McCormick-Armstrong Press

NEWSPAPER WORK

BY G. L. CASWELL.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

General Observations.

It is evident that in all the recent court review of the newsprint situation there has been little consideration of the interests of the smaller publishers who use sheet news-print, and as a result the most unfair differential in the price of rolls and sheet news will continue to prevail. Formerly 15 cents' difference per one hundred pounds in the price of rolls and sheets was considered ample, and was the voluntary difference made by the manufacturers themselves. Later they got it placed at 50 cents by the Federal Trade Commission, because nobody was on hand to protest. It may seem to many publishers of the smaller papers that press associations and organizations cost too much dues, but here is one case where it is manifest that lack of organization is going to cost much more. If the smaller publications of the United States do not arrange to have some effective representative who can look after the general interests in any or all of the States as occasion requires, and also at the national capital now and then when important matters are up in Congress, they are apt to get just such results as are now apparent in this print-paper matter.

An inquiry regarding the matter of recent increases in prices of advertising in the smaller daily papers of the country has led us to some general information on this subject that may be of interest to many others than the inquirer. It seems that whereas many dailies formerly maintained a higher local or home rate than their foreign rate, they have lately been getting the foreign advertising rate up to a basis more fair to those at home who stand the burden of the business all the time. Papers of 5,500 to 7,500 circulation have in the past ten years advanced their foreign advertising rate to just a little more than their home rate in order to cover discounts, costs, etc. One of our best posted informants says there has been an increase of from two to five cents an inch on local advertising in dailies having from five to fifteen thousand circulation. The same informant declares that the evening papers have been more prominent in making increases of advertising rates than morning papers, the latter, of course, being fewer in number. It is apparent that competition in some cities, and local conditions in others, cuts a great figure in the advertising prices, else how would you explain the wide differences — differences much greater than you find even with the wayward weeklies? Here are some figures taken at random:

A California paper, circulation morning and Sunday, 5,265 —4 cents per inch.

A Colorado paper, circulation morning and Sunday, 7,250 —7 cents per inch.

An Illinois morning and Sunday paper, circulation 6,761, 30 cents daily, 28 cents Sunday.

An Indiana paper, morning, circulation 5,300, 21 cents per inch.

A Kentucky morning and Sunday paper, circulation 11,000, 35 cents per inch.

A Maine paper, morning, 7,250 circulation, 4 cents per inch.

A Nevada morning and Sunday paper, circulation 5,065, 50 cents per inch.

An evening paper in Massachusetts, 8,000 circulation, 75 cents per inch.

A Pennsylvania morning and evening paper, circulation 9,145, 21 cents per inch.

Here is a Kansas paper at 2 cents per inch; also a Mississippi paper at the same rate, while a South Carolina paper of the same circulation gets 25 cents, etc.

When we got to studying these figures and tried to answer an inquiry from a foreign country concerning the standard advertising rates in this country, it was rather jarring to the nerves to make the answer in view of the variation shown above. If local conditions or business methods, or both, are responsible, then there is plenty of work for some organized influence to standardize rates, though just what plan might be adopted we can not say. Possibly our inquirer may suggest something, being far enough away from the local environment to be free from prejudice or the influence of custom in this country.

Mr. E. K. Whiting, of Owatonna, Minnesota, is anxious to check up newspaper costs with the Eastern publisher mentioned in the October issue of The Inland Printer, or others, for that matter, who have good cost systems working. We advise them to take the opportunity, as it may lead to simplification and suggestion of methods of newspaper cost accounting that will bring about more use of such system in all the country.

The heroes of this war are not all on the battle-fields of Europe. There are whole battalions of weekly newspaper publishers who just now are saving their country and their business at the same time by trying to work twenty-four hours a day and stave off suspension for want of help until the war is over. We recently found one man who owns his home-town weekly and also one in another county-seat adjoining. One lone girl in his own office stood between life and death for that paper, while the man's son was jumping back and forth to the other town trying to keep that paper going — and the young man was booked for war service the next month! Again, thank God for the girls and women who are willing to work.

We have been asked frequently by weekly publishers what they are going to be able to do in case they have men in the field and are increasing their circulation and thus are likely to use more print-paper than they did before the War Industries Board applied the brakes on their business. While curtailment of pages, press waste and free copies is required by the Board, we are given to understand that legitimate circulation increase is not barred by any of the government rules. We quote from

a letter recently received from the Pulp and Paper Section of the War Industries Board and signed by Mr. C. Ferguson:

"We would say that our regulations offer two alternatives to the publisher of a country weekly. Either he must at once put into practice all the enumerated rules regarding wasteful practices, in which event he will not be required to show a definite reduction in his consumption of paper, and if his circulation has a natural growth it might be permissible for him to consume more paper than he has in the past without making a violation of our ruling; or, if he does not wish to comply strictly with all the sections of the regulations, he must by some means cut his past consumption, based on amount used during the first six months of 1918, averaged monthly. We strongly urge all publishers to issue their subscription list in accordance with Section 2, as this is an unusual opportunity for them to put their list on a more businesslike basis, and can not help but ultimately react to their benefit. We make no distinction between newspapers that are patent inside and those that are all home-print."

We give the above for the general information it contains, to save both publishers and members of the Board from correspondence and loss of time, as well as for whatever degree of uncertainty the letter may remove.

Cash or Three Months' Credit.

The most vital part of the rules and regulations laid down by the War Industries Board for the weekly press of the country seems to be that rule requiring that no publisher may continue subscriptions after three months following date of expiration.

To a large percentage of publishers the rule is welcome and applauded, as they are either already requiring cash in advance for their papers or had intended getting to that basis as quickly as competition or other circumstances would allow. The only complaint such publishers have to make regarding this rule is that it is not sufficiently emphatic and mandatory. A letter from Mr. Donnelley, chief of the Pulp and Paper Section, to the writer in answer to a suggestion that the rule should be mandatory — and all the rules laid down should be mandatory — says: "Our idea was that if a publisher can save fifteen per cent in some other way he is at liberty to do so, but he must fulfil all these regulations and must show that in some way he accomplishes the saving."

While such an answer is still somewhat confusing, yet it must be taken for granted that the Board is going to expect each publisher to effect the fifteen per cent saving and, in general, observe all the rules laid down, and if the rules prescribed do not make the saving required, then some other way must be found to effect it.

Rule 2, quoted above, strikes closest to every weekly newspaper business, for country circulation is the hardest to get and so hard to keep that it is extremely valuable as an asset to any weekly newspaper, and it takes nerve and grit to go against the established customs that have created it. It is too bad, of course, that a majority of weekly papers not only do not require cash in advance from their subscribers, but they actually, in many cases, shun any attempts at collecting from those in arrears, fearing, no doubt, that it might create enmities and loss of names from the list. Other publishers are simply swamped with their work and dread the time they must give to a list to keep it paid up and going at top speed. As one thing they can neglect and still maintain their prestige as a newspaper, the latter is not a puerile excuse, provided some regard is paid in every community to those actually known to be dead beats and the list kept free as possible of them.

Accepting this Rule 2, then, as the law, what are you publishers going to do about it? Are you going to let the subscribers delay the three months in getting square with you, or are you going to make it straight cash in advance or forthwith take the names of delinquents off the list?

In several recent press association meetings we have found this to be a paramount question, and one to which there are two very good sides. At first thought many of the best and most successful publishers of weekly papers have felt that it would be easier and give them a better chance to allow the three months' grace to their subscribers. But when they hear the testimony of those who have tried this and other plans heretofore, they change their opinion about it. The best evidence we have been able to get is that where three months' time is given subscribers before taking their names off the list, some of them allow the matter of payment to run along till the end of that time and then if the publisher really means it and takes their names off they come in a week or two later, pay for a year and start in as new subscribers — and they have received the paper three full months over their year for nothing. If one month is allowed they will take that, so publishers say who have tried it, and one with plenty of good experience and good judgment says the best and only way to do is to give them just one week extra — the week following the one in which their name is removed from the regular list — and then, if payment has not been made in advance, part company with them and just wait. They will nearly always come in before they have missed two issues and subscribe and pay as others do.

This one argument is good enough for us. We accept it because we know human nature is just that way, and in all communities it is alike. The crafty fellow will get his extra month or three months for nothing if he can, and if you try to prevent him by dating his new subscription back to the time his old one stopped, you have made an enemy of him, or at least have him sullen and mean about it. If it is strictly cash in advance or off the list, and he knows it, one extra week, with the publisher's final notice to him of the fact, will usually line him up if he intends or is willing to stay with the paper.

Make it cash in advance for every weekly paper in the United States, and do it before December 1. What all do will work no special hardship on anybody.

Keeping Track of Expirations.

In line with the above, and as an aid to those smaller publishers who have never maintained any kind of a system for keeping track of expired subscriptions — we love these fellows because there are so many of them — we are going to suggest here and give details of the following home-made simple remedy for lost circulation on account of the cash-in-advance system. This is not intended for those who have the elaborate double-card system of expirations and drops, but they can adopt it if they wish, as there is no patent on it.

To begin with, every newspaper, no matter how small, should have its subscription list set up in slugs, with the subscribers' names in alphabetical order directly under each other and at the end of the slug the date to which the subscription is paid. It is not very expensive to get the list fixed up this way, even though the paper has no machine of its own.

Every list of subscribers for every town, carrier or route should be alphabetically arranged under the appropriate head. Now, suppose the town of Amazon has a newspaper and under the town label on the subscription list, either galley list or form sheet, the names run as follows:

AMAZON		BRIDGEPORT	
Anderson, John	Dec. 18	Angel, Wm.	Nov. 18
Alberts, Chris	Aug. 18	Brun, John	Dec. 19
Clyde, Ambrose	July 18	Howard, Henry	Jan. 19
Kelly, Wm.	Aug. 18	Lemuel, H.	Aug. 18
Yarkey, Howard	June 19	Ostend, R. P.	June 18
Zeller, Fritz	Jan. 19	Russell, G.	July 19

And so on, for each and every town and carrier and route. Here you have your mailing-list, either on galleys or on forms the proofs from which you can cut into strips for mailing-machine use. But the dates of the subscriptions are all necessarily mixed up. Recently the writer has conferred with

numerous publishers who have just this system, and in viewing the cash-in-advance proposition they were in a haze as to how they could handle the expirations with the least red tape and difficulty. One publisher said he had been losing sleep over the matter until he was sick, and feared he would have to make out a complete duplicate set of subscription cards for his 2,500 list, and have one set kept aside for expirations and convenience in sending notices. We suggested the following plan and he said it was worth $200 to him and enabled him to quit losing sleep over the matter.

Take the same lists as above as an example and when correcting the mailing-list at the end or first of each week, as should be done by all, just glance down the row of dates and pick out those slugs which show subscriptions about to expire or which are already behind. At the end of the town or carrier list on the galley or form, place a dash or other mark to show plainly where the end of that list comes, then take out from the main list all those names on which the dates have expired or are about to expire, place the latter in the same alphabetical order underneath the dash, and then you have a form something like this:

AMAZON		BRIDGEPORT	
Anderson, John	Dec. 18	Angel, Wm	Nov. 18
Yarkey, Howard	June 19	Brun, John	Dec. 19
Zeller, Fred	Jan. 19	Howard, Henry	Jan. 19
		Russell, G	July 19
Alberts, Chris	Aug. 18		
Clyde, Ambrose	July 18	Lemuel, H	Aug. 18
Kelly, Wm	Aug. 18	Ostend, R. P	June 18

Now, don't you see that if you have a list four feet long you will have all the names of those subscribers whose time has expired together at the end of each town or carrier list? A glance at each galley or form proof will tell almost instantly what proportion are in arrears and will also furnish any boy or girl clerk in the office with the proper list of names to be notified of their expiration on the list. Could anything be more simple and easy than that?

But, you say, what do you do when they pay up or stop the paper? Do as you did when you separated the paid ones from the delinquent. If they pay up and have a credit slug made, place the new slug back among those paid in advance, taking the old slug showing their delinquency out of the list under the dash. If they have stopped their subscription and quit, take the slug out altogether and bid them good-by with the knowledge that you saw them first — and they do not owe you anything to be mourned about in the future.

How long does it take each week to keep a list of two thousand names thus separated and checked up? We asked a young man who does this work exactly as stated above about that, and he said less than half an hour. He can glance down the list of dates on the slugs and get with certainty almost every date that has expired. He picks out the expired slug and drops it below the dash, and at the same time makes such corrections as are in the same list by placing the new slugs above the dash.

Follow Up With Notices.

The above would not be worth much unless notices were sent to delinquent subscribers or those whose subscriptions are about to expire, in order to get them to renew, and here the simple little perforated check scheme outlined and explained in this department of the May, 1918, number of THE INLAND PRINTER is worth another two hundred a year to any publisher of a weekly. Remember that check scheme? Well, as briefly as possible, it is like this:

Print on any kind of suitable paper a notice of expiration of subscription. The form shown as Fig. 1 is recommended as an example.

This form, which contains the notice of the expiration of subscription, is permissible under the postal laws and may be folded right in the paper as mailed any week or day. A convenient way to use it is to have a bunch of folded papers on the mailing-table and stick these notices within the folded sheet. Then as the mailer comes to the dash at the end of the paid-up list for each town or carrier, he grabs a bunch of the papers with these notices in and goes on stamping the names on them the same as the others. When all the names under a list are stamped the papers are wrapped in a bundle and sent along as usual without any further work or worry, and with no clerk hire or expense for postage — and the very parties who should have notice of the expiration of their subscriptions will receive it, more surely than by letter, because when the family gets that paper and it is opened out, the notice falls out and everybody there sees and reads it. Then "Dad" can't hide it in his pocket and forget it. It goes on dunning him every day until he pays for the paper and keeps it coming to the home.

If there is a simpler or less costly plan than this anywhere we would be glad to pay well to get it.

SUBSCRIPTION EXPIRED.

Your subscription to the *Amazon Herald* expires with the present month. Please remit the amount for such time in advance as you wish to renew at the rate of $2.00 per year.

For your convenience attached check may be used.

Perforate here

.....1918

(Bank).....

(Subscriber writes in name of bank here.)

Pay to the *Amazon Herald*, Amazon, Md., or order, the sum of.....Dollars

$.....on subscription account.

Signed.....

FIG. 1.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

BY J. L. FRAZIER.

THOMAS S. BROWN, Carbondale, Pennsylvania.— The advertisement, "A Soldier Facing Death for You," the lines of which run the long way of the page, the top of the advertisement being at the fold, is correctly placed. The ruling consideration is the convenience of the reader, and this matter any one can determine for himself. It is easier to swing the page to the right than to the left.

GEORGE W. BRAINARD, Minden, Nebraska.— The large advertisement covering four pages of your six-column newspaper is excellent in every way, the orderly arrangement of the panels and the price emphasis being features worthy of praise. We regret that the heading above the introduction and across the first side was no larger, as we consider it too weak in relation to the size of the advertisement as a whole.

Manchester Times, Manchester, Tennessee.— Taking everything into consideration—the conditions under which you work and the equipment at your disposal—you are to be congratulated on the appearance of your paper. Make-up is good, advertisements are well arranged and effectively displayed, and presswork is above the average of small-town papers. All can not have new type of latest style and unworn rules for making borders.

THE INLAND PRINTER is in receipt of copies of *A Capital*, a metropolitan newspaper published at Saint Paulo, Brazil, which are quite interesting. From appearances—and that is as far as we are able to judge—this is a progressive publication. The mechanical workmanship is subject to improvement, presswork being rather poor, while the great variety of type styles employed in the advertisements makes the pages quite uninviting to the eye.

GEORGE S. GUERNSEY, Scottsbluff, Nebraska.— The two advertisements sent us are exceptionally pleasing in appearance, and are effectively displayed and arranged. The handling of the large two-page spread for Fliesbach & Sons is commendable, especially in view of the fact that it was

necessary to arrange so much copy. By the use of bold-face figures, and by intelligent classification, even the items in small type are reasonably prominent. The advertisement is reproduced.

The Log Cabin Democrat, Conway, Arkansas.— Your paper averages high, by which we mean it is satisfactory from all standpoints. Presswork is good, and the advertisements are effectively arranged and displayed Some secondary headings over short, interesting items would add interest and variety to the first page. We refer to headings like those used in the August 1 issue, but which do not appear on the other two issues of which you sent us copies. Plain rules make the best borders for advertisements, and we would like to see them in general use in your paper.



The Cottage Grove Sentinel

Another Plea for Workers for the Red Cross

LOOK INTO YOUR HEART

This Oregon paper donated the first page of a recent issue to the Red Cross, and the use made of it, as shown above, should have been profitable.

The Mail, Adelaide, South Australia.— We are not impressed with the appearance and general make-up of your paper. Presswork is poor, and some of the pages are broken up with display advertisements, in many cases placed without order thereon. Some of the best of commercial job-printing comes from Australia, and the illustrated annuals are models of pressmanship, but the newspapers of that continent are not up to the same high standard. Pages 2 and 3 are the best of the issue, inasmuch as little advertising appears thereon.

The Cottage Grove Sentinel, Cottage Grove, Oregon.— The first page of your issue for September 20, which was donated to the Red Cross, is nicely arranged. It is representative of the high type of service being given the Government and the various patriotic and relief agencies engaged in war work by the papers of the country. As a suggestion to other papers which might want to do something along this line in the future, the page is reproduced. The matter set in bold-face capitals in the upper right-hand panel is not as readable as it would have been had the more legible lower-case characters been employed.

The Davidson News, Davidson, Oklahoma.— Considering the limitations of your five-column page, make-up of the paper is good, the advertisements being positioned with order and a good appreciation of balance. Presswork is satisfactory, and the advertisements are simply and neatly arranged and effectively displayed. Selecting only the really important points for emphasis, and displaying these prominently, results in the best possible advertising. Our only regret in this connection is that you must use extra bold block letters for the display lines. Poster type is not necessary for adequate emphasis on the page of a newspaper.

The Bamberg Herald, Bamberg, South Carolina.— The pictorial number of October 10, entitled the "Prosperity Proclamation Edition," is commendable in every way. Profusely illustrated with half-tones showing views of homes and business houses in and around the town, the paper constitutes an admirable town-boosting advertisement. The use of enameled stock made it possible to print the plates properly; and in this connection your pressman deserves particular praise, for presswork is of high quality. As no display advertisements appear in the fourteen pages devoted to this pictorial exploitation of the community, we presume that it was in addition to the regular weekly issue, being in the nature of a supplement.

CHARLES H. MARCHANT, Saskatoon, Canada.— The change made in the make-up of the first page of your paper of August 22 was, in general, an improvement. While there are fewer large headings in the revised style of make-up, we consider that the headings are better and the page as a whole has both a more interesting and a more pleasing appearance than before. Our personal choice is for an even more conservative make-up than you are now following; if, indeed, it is more conservative than it was before. Using such large head-lines as a general practice makes it necessary, at times, to employ them over stories that do not merit such prominence. Then along comes a really big story, and you can not emphasize it properly.

The Batesville Herald, Batesville, Indiana.— Yours is an admirable paper in every respect. Presswork is clean and sharp, with just the right amount of ink; make-up of all pages is orderly and systematic, and the advertisements are neatly arranged and effectively displayed. The headings on the first page might be balanced better, but we realize that the character and length of news-items at the disposal of the make-up man do not always permit of perfection in this respect. The little story about the paper, an excuse for which was offered in the installation of your new Model 14 linotype, is good advertising. It is the proper thing for a newspaper to call attention to such evidence of growth and worth as is indicated by the installation of machinery of this type. From the standpoint of news-matter, the paper also ranks high.

Tri-County Record, Kiel, Wisconsin — Outside of one or two small points the paper is excellent. The round black border used in several instances is unpleasing, and, because of its spotty character and black tone, attracts too much attention from the type. Borders are used to unify and classify, accomplishing which their purpose has been fulfilled. They can even be somewhat stronger in tone than the type which they surround, but when they are so prominent as in the instances cited they can not but distract and irritate the reader. Under such conditions he can not give the reading-matter the necessary close attention for complete and effective comprehension. The first page is neat, and, since there are no display advertisements thereon, the paper is inviting in appearance. We do not consider that you use a sufficient number of display headings on that page, and, for this reason, the appearance of the page lacks interest. News-headings of varying size, suited to the length, character and importance of the items, are essential to an interesting first page.

The Vernon Record, Vernon, Texas.— We commend you for the general excellence of this paper. Make-up, especially, is good, and, as a rule, the advertisements are well arranged and displayed. In several instances, we note the use of different styles and shapes of type in the same advertisement, and the lack of harmony produced by the association of unrelated styles of type is rather displeasing. This is increased in some cases by crowding of lines, due to the use of larger sizes of type for unimportant lines than were really necessary or desirable. Prominence is not obtained alone by size. A comparatively small and light-face type set off against a background of white space is generally more prominent than a larger and bolder line crowded for breathing room. There are instances of both classes in your issue of September 6, to which we refer you for comparison. By all means avoid the use of extended and condensed types in the same advertisement We note with pleasure that, as a general rule, you follow the pyramid style of make-up in the placing of advertisements.

The Pilot Mound Sentinel, Pilot Mound, Manitoba.— Considering the fact that your paper is published in a village of 500 population, and that the editor must also be devil, compositor, etc.— and that on six years' experience — it is remarkable. With but four home-printed pages, and with a liberal amount of display advertising to be crammed therein, it would be impossible to eliminate advertisements from the first page, and, obviously, more pages are out of the question under present conditions. The equipment as to type is quite varied, and, as a consequence, it is impossible to set advertisements that are harmonious and pleasing to the eye. Nevertheless, good display and simplicity of arrangement make the best of a rather bad situation. Presswork is not good. It could be made better, however, by the use of a sheet or two more in the tympan and a trifle more ink. When the time comes that you can dispose of all the old type and metal borders and lay in correspondingly larger fonts of one style of display and one style of body type for advertisements, with plain rules enough for all advertisements, you can get out a better paper with less work.

Ingham County News, Mason, Michigan.— Yours is a remarkable paper in every way. There is more good live news-matter in the columns of the *News* than we have ever seen in a paper published in a town of 1,800 population. In addition, the news is played up nicely, good head-lines serving as excellent guides to the news, as well as giving the paper an interesting appearance. Make-up of first and inside pages is orderly and systematic, although on occasions advertisements are placed in the upper left-hand corner of the page, a thing we do not like to see. The superior excellence of this paper from a news standpoint makes that fault less serious than it would be in a paper carrying relatively less reading-matter, where everything should be done to make the news as conspicuous as possible. That is

best done by grouping the advertisements in the lower right-hand corner, the reading-matter being massed in the upper left-hand corner, where the eyes of readers first fall when turning to each new page. The style of head-letter employed, a plain condensed block letter, is the best possible style for such use. Condensed to give the largest possible number of words, black enough and of sufficient size to give the desired prominence, and by no means displeasing, it is an admirable letter for use in news-headings. Advertisements are simply arranged and are readable on that account, and are made more so because of the use of legible type-faces. The advertisements are also effectively displayed, only a few well selected lines being emphasized The large two-page advertisement for a local bank is exceptionally well pages is not in accordance with the high standard of the paper otherwise, although, if not good, some of the pages are not especially bad. The fault is that advertisements are scattered over the pages without regard to order, the idea seemingly being to give every advertisement a place as nearly surrounded by reading-matter as is possible. The result is that the reading-matter is broken up into small groups, which not only makes the pages unpleasing, but serves to make it appear that there is more advertising and less reading-matter than there really is. The pyramid style of make-up is approved and followed by most of the leading newspapers of the country and has many points in its favor. It is explained in another item under this head. True, advertising experts disagree as to whether an advertisement



Admirably arranged two-page advertisement by George S. Guernsey, Scottsbluff, Nebraska. Price emphasis, classifications of departments and balance in arrangement are features worthy of especial praise.

arranged, the half-tones appearing therein being printed nicely — a remarkable fact when one considers that only ordinary news-print paper was used.

W. A. Gormley, Summit Hill, Pennsylvania.— We are not surprised that there is a divergence of views in the office force regarding the quality of mechanical workmanship represented by the publication. The only thing we see in its favor is the character and amount of news-matter, which is not a mechanical consideration. If the copy sent us is representative of the entire edition, the pressman should be reprimanded for printing one side considerably too black and the other page a trifle too light. On account of the excess of ink, the front and back pages came to us badly smeared and dirty. Make-up of the first page would be better if headings appeared only at the tops of alternate columns, instead of at the tops of all columns. As placed, side by side across the page, the headings seem to run together, producing an effect which is disconcerting to the reader to say the least. The headings should appear at the top of the first, third, fifth and seventh columns, while in the other columns the headings should be placed slightly above the center of the page. Smaller items under smaller headings can be used to fill the gaps where the longer and more important stories under the large headings end. By all means take the advertisements off the first page and balance the headings which appear thereon as symmetrically as possible. The placing of advertisements on the other pages is not in accordance with the best modern ideas. Scattering them over the pages not only gives a poor appearance but cuts up the reading-matter into small groups, making it difficult to follow, and creates a suggestion that there is very little news-matter. By massing the reading-matter its extent is emphasized, or at least shown in its true amount.

The Deming Headlight, Deming, New Mexico.— Beautiful presswork is the outstanding good feature of your admirable paper, though the large amount of interesting news-matter is also worthy of praise. Advertisements are well arranged and displayed, liberal white space and restraint in display combining to make them effective from an advertising standpoint, as well as pleasing and readable. The make-up of advertisements on the inside has more chances to succeed when adjacent to reading-matter than when segregated. Some insist that the reader's attention must be forced to an advertisement, else it will not be read; and their method of forcing attention is to place the advertisement with reading-matter on as many sides as possible, and in the direct path of the reader's eyes as he scans the page for news. Others insist that the reader is going to read the news-matter first, regardless of whether advertisements stand in the way, and that, having passed an advertisement in following the news, he is not likely to turn back to it. Their idea is that a reader should be allowed to read the news of the page without interruption or irritation, after which he is more likely to be in the proper frame of mind to take up the advertisements grouped in the lower right-hand corner of the page in accordance with the pyramid style of make-up. This writer inclines to the latter viewpoint. When a reader turns to a new page, his eyes naturally fall on the upper left-hand corner. There he should find reading-matter, continued without interruption throughout the page in a manner easy to follow. If an advertisement is in that corner, the great majority of readers will pass over it without reading. Say the reader does look at it (how could one avoid seeing it?), but seeing is not reading by any possible stretch of the imagination. If the advertisement contains but a few words — a phrase, perhaps — it may get through the reader's mind before he realizes it. But in the vast majority of cases advertisements are not a few words or a phrase. What then? Finally a paper can not get advertisements in any position, and advertisements will not prove resultful, unless it has readers; and it will not have as many readers, or have them long, if the pages are cut into shreds with advertisements placed helter-skelter thereon.

William B. Handsford, Jr., Somerset, Kentucky.— Viewed from all standpoints, *The Commonwealth Weekly* is an exceptionally good small-town newspaper. The make-up of the first pages of all copies sent us is interesting. The manner in which war news is played up with large head-lines is satisfactory, considering that the matter so handled is late news, being received by wire on the day the paper is issued on a special servic

proposition which is at the disposal of the small-town publisher. If metropolitan papers are daily distributed in your town, in which the same news, amplified according to the greater facilities of those papers, is printed, we believe it would be wise for you to specialize in local news. Conditions, of course, would govern in this respect, but the point is raised for possible guidance to other publishers. While the first-page make-up is interesting, as stated, it is not relatively so pleasing. Too many styles of type are used in the head-lines, and these are not of an attractive character. It is advisable


NORTHFIELD NEWS.

VOL. XLII NORTHFIELD, MINNESOTA, FRIDAY, OCT. 11, 1918 NUMBER 41

Precautions Taken are to Forestall Epidemic

Many Public Gatherings Cancelled Including State Baptist Convention—Interesting History of Spanish Influenza Given.

LIBERTY DAY OCTOBER 12th

By the President of the United States of America
A PROCLAMATION

Buy Liberty Bonds on Liberty Day, Tomorrow

Delinquents Have a Chance to Take Their Fair Share on Saturday, Oct. 12—Buy Like the U. S. Soldiers Fight!

Revision of Courses Made Necessary by War Dept. Orders

War Time Exposition of Rice County Fair Closed Friday Night

British Educators Left Northfield During November

Seven Army Welfare Associations Plan Big Campaign Soon

CITY COUNCIL ACTS

Beautiful first page of Herman Roe's Northfield, Minnesota, weekly, one of the model small-town newspapers of the United States.

to standardize one style of head-letter if the most pleasing appearance is desired, but, of course, a change may be considered desirable for classifying the character of news-matter and to give special emphasis. Care should be exercised that the different type-faces are not too widely at variance, as, then, the advantages of change are nullified by the displeasing appearance produced. Headings should be symmetrically arranged or balanced; a heading in the first column, for example, being placed in the same position from top to bottom as a heading of the same character in the last column, which is the relative column opposite. In other words, it is desirable to consider an imaginary line drawn through the center of the page vertically, the headings on the left side of this line being similarly placed to those on the right side, but in reverse order. Large display head-lines present too abrupt an introduction to a story if immediately above the small type in which the item is set. It is for that reason a good plan to have a second section of the heading in smaller type between the large type of the main deck and the small type of the story. Another advantage of the second or third sections of a beading is that more of the important features of the story may be told in the head-lines, making it possible for the hasty reader to obtain the facts of the matter without having to read the entire item. Advertisements vary from good to bad. The most serious faults to be found with those falling under the latter classification are crowding, caused mainly by the employment of larger sizes of type than are essential, and an uninviting appearance, brought about by the use in the same advertisement of types of varying shapes and styles of design. We have long advocated the standardization of one style of display type for the advertisements of a newspaper, not only because the appearance of the paper will be better, but because advertisements can be set at less expense by the elimination of much sorts pulling. With only one style in the various sizes of type, there would necessarily be larger fonts; four fonts of one style of twenty-four point, for example, is much more practical than a font each of four different styles. A standardized border, say four-point plain rule, would also improve the general appearance of the *Commonwealth*. A variety of borders, like a variety of types, causes a newspaper to be displeasing to the eye on account of the resultant lack of harmony. Display of advertisements is satisfactory.

ADVERTISING UNDER WAR CONDITIONS.

BY VAL FISHER,

British Publisher and Member London Chamber of Commerce.

MANY wonderful things have happened in advertising, through war conditions, and I want to touch on some of those things, that you may be prepared for the conditions that will probably arise as the war goes on. In the last four years the business men of Great Britain have learned more concerning the importance of building good-will through advertising than they did in the forty years preceding the war.

British manufacturers who have not a dollar's worth of merchandise to sell, whose entire plants are employed on government work, are keeping their advertising continuously before the public, because while they are perfectly willing to turn their profits over to the Government, while they are perfectly willing for the sake of winning the war to have their factories commandeered and their normal business completely stopped, yet they are not willing to sacrifice their good-will; they are not willing to have their names or their products forgotten.

And so they continue their advertising, continue building their good-will, so that when the war shall be won there will be an immediate demand for the billions of dollars' worth of merchandise that their greatly enlarged factories will then turn out.

This is a time when every manufacturer, every business man, should look far ahead. Good-will can not be built in a day, even by advertising. The war will not last always. We have all seen the mistake of being unprepared for war; it is almost as great and serious a mistake to be unprepared for peace.

What are you going to do with your acres and acres of enlarged factory space now employed in the making of war products all over America, if you don't build good-will now for the goods you are going to make when the war is won? How are you going to keep the smoke coming out of your factory chimneys after peace is declared, if you don't keep your name constantly before the public now, and build a demand for your peace-time products that will insure a satisfactory business the minute you stop making munitions or other war supplies?

The war has taught the manufacturers and business men of Britain that advertising is not only the least expensive way to sell goods, but that it also has the far more important function of building good-will — a good-will whose benefits, especially in critical times, can hardly be measured. British business men have also learned that advertising can be used in time of war to stop the sale of their goods, and at the same time retain and even increase the good-will of the public. In a few cases British corporations have realized when it was too late, and after irrevocable damage was done, that advertising would have saved them.

Moreover, you Americans must not forget your opportunities for foreign trade. Millions of people of Great Britain and France and Italy and Central and South America will be looking to you for American-made goods when the war is over. Those of you who are best prepared, those of you whose good-will is most firmly established, will reap the greatest benefit.— *Manufacturers' News.*

HARMONY AND VARIETY IN PRINTING.

Some jobs of printing remind us of a painting by a master artist — harmonious, delightful; others remind us of nothing so much as an eagle's nest after the old eagle has stirred it up.

Some jobs of printing remind you of a lot of cold type; others remind you that there is such a thing as harmony and variety to be found outside of the dictionary.— *G. W. Tuttle.*

MACHINE COMPOSITION

BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results.

Gasoline-Burner Trouble Corrected.

A Louisiana operator writes in part as follows: "Your information regarding the gasoline-burner was valuable. We have raised our tank two feet higher and cleaned out all connections, including the burner, finding that the connecting-pipe was almost choked and would hardly permit the flow of gasoline. Since doing the above we have had perfect results, a good flame that is easy to regulate, and no trouble at all in keeping the metal hot. We wish to thank you very much for the information given and will be glad to refer to you again if in need of helpful suggestions."

Clutch Jerks as Cams End Revolution.

A Michigan operator writes: "I have adjusted the clutch as you advised; have secured $\frac{1}{32}$ inch between forked lever and collar and have $\frac{3}{32}$ inch between the collar and the shaft-bearing. I have also oiled the pulley-bearings and cleaned the leather buffers, but it has not eliminated the trouble, as the controlling-lever still moves out with a jerk when a line goes into the first-elevator jaws. Noting that there was considerable space between the lower lug of the starting-lever and the eccentric-screw, I changed the eccentric-screw to correspond as nearly as possible to the space mentioned in "The Mechanism of the Linotype," but was unable to get it exactly correct. The stopping-pawl rests $\frac{1}{4}$ inch on the upper stop-lever, and the automatic pawls are set correctly. What else can I do to stop the noise made when the clutch goes into action?"

Answer.—You may obtain relief by reducing the stress of the clutch-spring by turning out a trifle on the spring-bushing which is found on the clutch-rod. Also, by turning in on the screw on the lower stop-lever you may make up for lost motion between the various parts of the stopping mechanism group and possibly minimize the trouble.

Teeth of Matrices Damaged.

An Illinois publisher writes: "Under separate cover we are sending you several matrices which have damaged teeth. Will you kindly let us know what does this? We have been having a great deal of trouble with matrices dropping off the distributor-rail while distributing, and consequently a great many stops. Are these damaged teeth the cause of the aforesaid trouble, and if so what causes the damaged teeth? If there is a new part we need, please send it out with instructions how to put on. Nearly all matrices show some wear on the teeth, especially the more frequently used letters."

Answer.— From the bruised condition of the combinations we judge the damage is done by the rails of the distributor-box bar. Examine the rails of this bar at the left end. At this point any bruises that are present will cause a cutting of the teeth of the matrices as they pass this place. If you find bruises, remove them with a fine three-cornered file. Also examine the rails of the second-elevator bar for bruises. Another place to examine is the front lower edge of the intermediate bar. See if this part shows marks of the matrix teeth, or bruises. If the box-bar is badly damaged, a new one may be applied by removing the distributor-box and by pushing out the two pins that hold the bar in place.

Escapement Needs Adjustment.

An Illinois operator describes his trouble as follows: "On a Model 14 the matrices near the lower left end of the lower magazine protrude far enough from the magazine to be rubbed by the automatic matrix-guard when the crank-handle is pushed back full distance. Please inform me how to prevent the matrices extending so far out on the lower magazine. There is no other trouble present."

Answer.— If you do not find the locating-block loose, you will probably find it necessary to adjust the left end of the escapement a trifle toward the rear. This operation is rarely necessary, and in this instance will probably remedy your trouble. Turn crank-handle and raise magazine to full height. While in this position, loosen lock-nut on the adjusting-screw at left end of the escapement; turn forward a trifle on the screw and observe the action on the protruding matrices. When the lower ends of the matrices are about flush with the front edge of the magazine end-bar the adjustment is complete. Tighten lock-nut and try keys to see if matrices are allowed to fall from magazine.

Gasoline and Kerosene Scarce in South Africa.

A member of the firm of William Brown & Sons, Limited, publishers of the *Zoutpansberg Review* and the *Waterberg Advertiser*, Pietersburg, Transvaal, writes in part as follows: "I noted in The Inland Printer for February, 1918, under the heading of 'Machine Composition,' a note entitled 'More About the Electrically Heated Metal-Pot.' After perusing the remarks from the Orphans' Industrial School, Loysville, Pennsylvania, I might state that I have long been looking for this information confirming the success of electrically heated metal-pots. We are in a 'no-man's land,' and at times find it very difficult to get, at any price, the necessary gasoline for our gasoline-burner, and although we also have a petroleum-burner, which is not all that could be desired, owing to the scarcity of petroleum as well as the enormous cost of same, I would, therefore, be greatly obliged if you could give us your valuable assistance in the following few questions: We have installed a British Model 4 (three-magazine) linotype and are out for the immediate purchase of an electrical heating apparatus for the metal-pot alternating current 230-240. Would you be good enough to hand this letter of ours to the manufacturer who might communicate with us immediately, thus saving a lot of time? He should also state price and guarantee that the apparatus mentioned will do for our machine, stating what the cost would be for an eight-hour day at six pence per unit. Your

valuable journal comes as a boon and a blessing to us here, and we take this opportunity of congratulating you on the publication of such a valuable trade journal."

Answer.— We were pleased to receive the above letter, and to pass the request on to the manufacturers without delay.

To Increase Stress of Pump-Lever Spring.

An Iowa operator desires to give more power to pump by its spring on his Model 5, and asks if shortening the spring would have the desired effect.

Answer.— The spring may be given increased power by moving it forward to the outside notch on its lever. It may also be strengthened by drawing down on the spring-hook to which the lower end of the pump-lever spring is attached. To do this, remove plunger-pin from pump-lever and start machine. When pump-lever descends, pull the upper end of the spring off the front end of the pump-lever. Allow the cams to return to normal if the heat is on the pot; if not, the cams may stand in that position. Loosen screw in the hook and lower it full distance if desired. Again allow the cams to turn far enough to permit the descent of the pump-lever. By standing on the machine-frame the operator may attach a hook to the upper ring of the spring, the spring may be pulled upwards, and its upper ring may be drawn on its lever with little trouble. Whoever attempts this operation should have a helper draw the spring on to the end of the lever when it is raised to a sufficient height by the operator.

Matrix Is Slow to Respond.

A Wisconsin operator writes that occasionally the space-band comes too quickly, beating the matrix into the assembling-elevator. He further states that this is the cause of the principal errors in his proofs, and desires to know how he can overcome the trouble.

Answer.— When a spaceband drops into the elevator ahead of a matrix that should have preceded it, it does not indicate that the spaceband is too rapid, but rather, on the other hand, that the matrix is slow to respond to the touch of the key-button. Suggest that you test the relative actions by touching the key-button of the slow characters and noting if the matrix responds as promptly as it should. Repeat operations, followed by touching the spaceband key-lever. Note if the matrix is retarded in any way by chute-spring. If the chute-spring appears to retard the matrix, make the change by bending spring to permit a more free passage. If no interference occurs, observe if the keyboard cam drops and rotates promptly. Remove cam, then oil pivot and examine milled edge. Sharpen milling if too blunt. See that rubber roll is sufficiently rough to give a quick action to the cam when it drops. If the rubber is not slightly resilient, the roll should be replaced with a new one.

Slug Has Fins Due to Rounded Edges of Mold.

A South Dakota publisher sends several slugs showing fins on base. He asks if back knife is not at fault.

Answer.— The cause of the fins on the slugs is due to the spreading or fringing of the metal around the mold-cell at the base of the slug. This trouble is caused by the rounded-off condition of the mold, due perhaps to some one scraping the mold with some hard instrument, possibly a screw-driver, or perhaps to the use of emery-paper in cleaning adhering particles from mold. At any rate, the back knife is not at fault, as it could not be made to damage the mold in that manner. The original cause may probably be traced to neglect of back mold-wiper. This part should receive more careful attention from operators. It should be cleaned occasionally to remove the scale that adheres. Oil and graphite may be rubbed into the felt, or, as some prefer, blue ointment may be applied to the felt wiper. Keeping the back mold-wiper so it presses firmly against the mold-disk makes it possible for the felt wiper to keep the back of the mold fairly well cleaned, and to some extent keeps metal from adhering to the back of the mold. This is especially true of the new mold-wiper. When the felt wears sufficiently to cause the brass rivets to become bright from rubbing on the back of the disk, it is time to apply a new piece of felt. This may be done without the rivets if desired. Heat the metal piece until it is hot enough to melt a piece of the stick shellac, and warm the piece of felt on the pot-cover. When the metal piece is coated with the hot shellac, apply it immediately to the piece of felt and hold it forcibly in contact until it adheres. Trim felt around edges with a sharp knife. Apply oily medium to felt and attach in position. If the wiper is examined every few days and kept firmly in contact with the disk, it will be noted that the adherence of metal to the back of the mold is greatly diminished. The front mold-wiper requires the same care and attention. However, oil need not be used; instead, saturate in gasoline and apply graphite, rubbing it well into the felt. Before applying new felt to the new style back mold-wiper, each felt should be oiled and then rubbed well with graphite. This makes it certain that the felt will be applying a lubricant to the back of the molds as the disk rotates.

A Simple Adjustment Will Correct Trouble.

A California operator writes: "Regarding the trouble I was having with the verge on a Model K, I took out the little pawls as you directed and cleaned them thoroughly; also the verge itself, and polished it. I think that was the cause of the trouble, as I was not bothered after doing so. Now I am working on a Model 8 on which the release for changing magazines does not quite clear when the handle is pushed in, so that it "bumps" hard when sliding up or down. The release-catch is about two points or more out of the way. How can I correct this trouble?"

Answer.— You can correct the trouble by moving the eccentric-screw (I-1516) found in each locating-bar. These screws are locked by a nut. To make the change, turn crank-handle and raise the magazines to full height, loosen the nuts found on the outside of each locating-bar, then turn the screws with a long screw-driver so that the eccentric part is moved toward rear of machine. In this operation, aim to set both screws alike. Afterwards tighten the nuts and try clearance by pushing in the handle full distance. As some early constructed Model 8 machines do not have this eccentric-screw, it may be secured from the Mergenthaler Linotype Company at San Francisco, California. The number is I-1516.

A DAILY DUTY.

Each day every American soldier in France is confronted by a great duty. Our army there has a great task to perform for our country, for the world, for civilization and for humanity. Our soldiers are doing their duty with a courage and fidelity and efficiency that thrill every heart.

Each day every American citizen at home is confronted by a great duty, a duty as imperative upon him or her as the duty of our soldiers is upon them. The American people have a great task to perform. It is to support to the limit of their ability our army, our navy, our country at war.

To work with increased energy and efficiency so that our national production may be increased; to economize in consumption so that more material and labor and transportation may be left free for the uses of the Government, and with the resultant savings to support the Government financially, is the daily duty of every American. It is a duty that will be met by every American whose heart is with our soldiers in France, who glories in their courage and fighting ability and their success.—*Exchange.*

COMMERCIAL ART DEPARTMENT FOR THE PRINTERY.

BY ROBERT F. SALADÉ.

MANY of the larger printing concerns now have their own commercial art departments, some employing as many as half a dozen artists who work exclusively on designs and illustrations for customers. Hand-lettering, sketching and illustrating are done for booklets, catalogues, posters, car-cards, placards, greeting-cards, display advertisements for newspapers, magazines, trade journals, etc. In the large printing and publishing establishments there is usually sufficient work of this character to keep a staff of commercial artists busy all year around. When there is nothing in the way of regular orders, the artists work up new ideas for "creative" business — original designs and illustrations for proposed house-magazines, booklets, catalogues and other forms of advertising literature. The service salesmen go out in the open field with the art subjects, and the designs and sketches are often the means of securing new and important business.

Some of the medium-sized printing concerns, and even some of the smaller firms, have been recently adopting the commercial art department venture. There are the best of reasons for doing so. In the first place, patrons of the printer are frequently asking for artwork in connection with their orders. In the second place, the master printers are awakening to the fact that it pays to give complete service to customers. Moreover, the printers in general are beginning to realize that a great deal of new and profitable business can be "created" with the aid of a clever commercial artist.

It has been said that pictures tell their stories in all languages. This is true, indeed. In the elevated and subway trains, and in the trolley-cars, it is the handsome, colorful illustrations on the car-cards which first attract attention. In the newspapers, trade journals and magazines the pictures usually receive the reader's first consideration. Everybody looks at the bill-board posters because of the bright, colored illustrations.

The major portion of display advertising appearing in the standard magazines is illustrated. Practically all of the department store display and other advertising matter of this class which appears in the newspapers contains pictures. Coats, dresses, hats, shoes, house furnishings and a great variety of other things are illustrated so temptingly that people simply can not resist buying. The advertising power of pictures is remarkable. The illustrations in many of the newspaper and magazine advertisements may almost be classed as fine art.

A large percentage of all direct-by-mail advertising literature is illustrated. Booklets, folders, catalogues, house-organs, mailing-cards, etc., contain pictures which are amon the best examples of commercial art. In many cases the illustrations are printed in rich colorings, and they are so interesting that the reader is led to study every word of the advertisement carefully. The commercial artist can sketch the most commonplace article in such a manner that it will look attractive and tempting in the illustration.

There is no limit to the scope of the commercial artist who possesses a lively imagination. He can picture a single object in a thousand different forms. For example, in one illustration he can show an automobile with beautiful mountain scenery in the background. In another illustration of the same automobile he may show a background of woodlands or of open country. In still another picture the motor-car is seen standing by the seashore. Many other parts of the world where it is possible for an automobile to travel can be suggested in the illustrations. In this fashion the pictures do more than merely demonstrate the touring-car — they tell of the places one may visit in an automobile.

These facts are mentioned to give a glimpse at the splendid field which is before the commercial artist. It is a pasture which is open to any progressive printer having a commercial art department in connection with his establishment. With the help of the artist, the printer with ideas can create orders for the best grades of printed matter. At the same time the printer creates business for men and women in many other lines. Illustrations, type, ink and paper can be made to build up new industries. The leading business developers of the world today are the service printers.

To take advantage of the commercial art service plan it is not even essential that the printer employ an artist on salary. It is possible for the printer to make arrangements with a good "free-lance" artist to care for this branch of business on speculation. As the venture proves successful, and when enough work comes to keep the artist constantly busy, he may be engaged on a salary basis. A small, neat art department can be fitted up in the business office. Customers would soon become acquainted with the new venture. The art department should be advertised effectively, of course.

Several printers who have medium-sized shops are following this plan, and the returns have been gratifying. Some of the work consists of regular orders, some is done on speculation. When the printer hits upon a good selling idea for a booklet, catalogue or other advertising matter of this kind, he asks the artist to design attractive illustrations for the proposed subject. A dummy is prepared, also original copy matter; layouts are arranged to show how the artwork would appear in the completed form. The dummy, sketches, copy, etc., are then submitted to the prospective customer for consideration.

In many instances the designs and pictures count for most in landing the order. Certainly the neat dummy, the interesting copy, the paper, etc., all play important parts, but the illustrations usually have the leading role. The art subjects are pleasing to the eye of the prospective buyer. The colors are particularly tempting. The intelligent business man is not slow in realizing that if pictures are delightful to his eye they will also be pleasing to the eyes of others; and the business man is usually flattered to know that the printer has gone to all this trouble and expense for the purpose of planning something for his benefit. Before "taking a chance" with the artwork, dummy, etc., however, the printer felt pretty sure of his man; he had selected a prospective who was known as a believer in first-class printing. The business man of this character knows by practical experience that attractive advertising literature is always a safe investment.

Norman T. A. Munder, the well-known printer of Baltimore, Maryland, personally informed the writer that expensive dummies and fine commercial art subjects were often the direct means of winning thousands of dollars' worth of new business for his house. Mr. Munder cited one specific case which is explained in detail for the benefit of the reader. A new hotel was about to be opened for the public. Working under instructions from their employer, the Munder artists designed a number of interior views of the hostelry. The illustrations were so excellent that the costly furnishings and the splendid architecture were pictured with pleasing effects. The artists then prepared original designs for artistic borders and initial letters, title-page and cover. The dummy for a fine brochure was modeled. The layouts were so arranged that one could get a good suggestion as to how the finished product would appear. There were grace and refinement about everything in connection with the work. Mr. Munder's idea was to make the booklet so handsome and useful that recipients would treasure it as a gift instead of considering it as merely a piece of advertising. No expense had been spared to accomplish the desired results.

Previous to having the artwork and dummy prepared, Mr. Munder interviewed the manager of the new hotel concerning the proposed brochure. The manager said that he had no objections to Mr. Munder submitting his plans, but with the understanding that there was to be no obligation to buy. The proposition would not have seemed encouraging to many printers, but Mr. Munder felt quite sure in proceeding with his project. Finally, when the dummy and art subjects were given to the manager he considered them so appropriate that he placed an order for several hundred thousand copies.

One of the larger printing firms of Philadelphia has an artist-salesman on its staff. This salesman has been gaining volumes of new orders, mainly through the assistance of his original commercial art designs. He strides after the big buyers of fine printing, and actually creates business during all seasons of the year. When he goes to the manufacturer or dealer for the purpose of selling something original he submits neat dummies and excellent commercial art designs to back up his argument.

In addition to employing the artist-salesman mentioned, this firm has business connections with several commercial artists who make a specialty of doing artwork for printers' service departments. These artists produce considerable work for the company on a commission basis. Not a few of the designs and illustrations are made for the contemplation of possible customers. If the printers succeed in gaining the orders, the artists, of course, are paid for their product. There are not many failures. The printers know the class of trade which appreciates service and printing of the highest quality.

There are a number of concerns which print nothing but labels, poster stamps, stickers, etc., in colors. Many orders for the labels and other specialties run into millions. It is a nation-wide business. The field for gummed labels, printed in colored designs, is extensive. There is also a vast field for pictorial poster stamps. It is the commercial artists employed by these specialty concerns who create a great deal of the new business. While modern selling methods are essential, the salesmen could not accomplish the same results if they did not have attractive designs and illustrations to offer prospective buyers. Practically all of the heavy orders are secured with the aid of original art subjects.

Within the last few years several master printers who have plate-printing and die-stamping departments in connection with their regular plants have been specializing in greeting-cards. This is a branch of the engraving industry which has been growing rapidly, and a few of the larger printing concerns have been making speedy headway with the greeting-card specialties. One plant in particular has been working day and night for a long period, turning out thousands of the cards in a wonderful assortment of designs and colorings.

The principal motive power that drives the greeting-card industry is the work of the commercial artist. Without pretty pictures, artistic hand-lettering, original sketches and rich color effects, the greeting-cards would not amount to much. We refer to the expensive cards, stamped from steel dies, which are to be found in the leading stationery stores, art shops, etc. There is a growing demand for these goods, and the expensive lines are selling more readily than the cheaper grades. The more pleasing the designs and color schemes, the more numerous the sales.

The steel-die stamper and the lithographer are working in close relationship with the commercial artist. He is a necessity in their businesses. Typographic printers in general should work in closer touch with the commercial artists. It is a union which would be of mutual advantage to every good printer and every clever commercial artist. Each can offer suggestions which would be of help to the other. Important new business can be developed in every direction. Orders can be created during quiet seasons of the year when they are most needed.

It is not advisable for the printer to rush headlong into the commercial art venture. It is a proposition which should be cultivated gradually. As a start, the printer should occasionally produce attractive pieces of printed matter for his own publicity, showing choice examples of commercial art. In all of this advertising literature the printer should keep announcing that he now has a commercial art department in his establishment for the convenience of patrons. It will not be necessary to have the artist constantly in the office at first. It would be an easy matter to keep in touch with the artist at his home location.

When trying out a plan for creative business, something should be devised which could be sold to any of a number of manufacturers or dealers; for instance, an illustrated house-magazine suitable for the business of a merchant tailor. If the first tailor to whom the dummy is submitted could not be interested, there are many other tailors to call upon. It would not be difficult to sell a progressive merchant tailor service printing of this character. With a few striking drawings of well-groomed men and women, and with some matter about the advantages of custom tailoring, the printer would have material which could be sold to several tailors.

Printed matter is always more interesting when it features illustrations in colors. Successful advertisers have learned this truth, and for that reason they are increasing their orders for illustrated printing. Printers who are in union with skilful commercial artists are gaining this business. There is plenty of room for other printers to promote the commercial art project. They can create new business for themselves as well as for others.

THE LITTLE HOME PAPER.

By Charles Hanson Towne in *The American Magazine*

The little home paper comes to me,
As badly printed as it can be;
It's ungrammatical, cheap, absurd —
Yet how I love each intimate word!
For here am I in the teeming town,
Where the sad, mad people rush up and down,
And it's good to get back to the old lost place,
And gossip and smile for a little space.

The weather is hot; the corn crop's good;
They've had a picnic in Sheldon's Wood.
And Aunt Maria was sick last week;
Ike Morrison's got a swollen cheek,
And the Squire was hurt in a runaway —
More shocked than bruised, I'm glad to say.
Bert Wills — I used to play ball with him —
Is working a farm with his uncle Jim.

The Red Cross ladies gave a tea,
And raised quite a bit. Old Sol MacPhee
Has sold his house on Lincoln road —
He couldn't carry so big a load.
The Methodist minister's had a call
From a wealthy parish near St. Paul.
And old Herb Sweet is married at last —
He was forty-two. How the years rush past!

But here's an item that makes me see
What a puzzling riddle life can be.
"Ed Stokes," it reads, "was killed in France
When the Allies made their last advance."
Ed Stokes! That boy with the laughing eyes
As blue as the early-summer skies!
He wouldn't have killed a fly — and yet,
Without a murmur, without a regret,

He left the peace of our little place,
And went away with a light in his face;
For out in the world was a job to do,
And he wouldn't come home until it was thru!
Four thousand miles from our tiny town
And its hardware store, this boy went down.
Such a quiet lad, such a simple chap —
But he's put East Dunkirk on the map!

BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

A New Book on Composing-Room Costs.

The latest contribution to the study of composing-room costs is a volume of 208 large octavo pages from the pen of Dorr Kimball, Berkeley, California, who, under the title of "Composing Room Management: A Survey of Present Conditions and Discussions in Detail of Possible Improvements," gives an interesting study of the application of scientific management to composing-room problems.

In the introduction Mr. Kimball makes clear that it is not so much the hour-cost that indicates efficiency as the relation of that cost to the amount of production. He shows by easily understood figures just how a low hour-cost may camouflage a real loss and deceive the management.

Taking a single plant of moderate size for demonstration, the author carries the reader and student step by step through a survey of the composing-room and a plotting of its present condition, calling attention to what he considers the weak points of the ordinary system of cost-finding. He then describes the variation of costs that would be here if each operation were carefully considered by itself and a specific unit of production applied. Using a budget system he determines the present cost of each of these operations and shows the fallacy of a uniform hour-cost for the whole department.

There is much valuable information in his next step of ascertaining the value of a standardized type equipment, based upon the actual needs of the business, and maintained at a point just equal to the demand rather than the reckless buying of fonts because they appeal to the eye or seem called for.

In Chapter III he shows the advantages of the Monotype system of non-distribution and the saving it can make in composing-room costs.

Chapter IV explains the functional management system of A. Hamilton Church, and upon this Mr. Kimball bases his further suggestions for the improvement of this composing-room. By a series of carefully figured budgets he shows the effect of each improvement upon the cost of production, and renders them most strikingly by a series of graphs that even the man who is dull at figures can understand.

The functional system divides the management into design, control, comparison and operation, which five classes contain all the functions of management, each, no matter how small, finding its place in one of these divisions.

The book is written in a rather technical style and will appeal more to the advanced students of cost-finding by its exactness and intensive study of detail.

One of the features that appeals to us is that of separating design from production. Mr. Kimball goes somewhat further in the details of layout than any other writer on this subject with whom we have come in contact. He not only gives the compositor a layout sketch, but also enters in detail the material to be used down to the number and size of the leads and slugs. To one accustomed to manufacturing detail this is not so strange, but it would prove a surprise to the ordinary printer.

A study of this book can not fail to give the earnest student of cost-finding some valuable ideas because it takes the subject up in a different way from that to which printers are accustomed.

"Composing-Room Management," published by Dorr Kimball, Berkeley, California. Price, $10.

"From Copyholder to Proofreader."

The road from copyholder to proofreader is known only to those who have traveled it. Having made the journey, and knowing the laborious path, with the difficulties that must be encountered, it was with a keen sense of appreciation that the writer reread the entire series of twelve articles on the above subject, which appeared in The Inland Printer. In these articles the author, Mrs. H. B. Cooper, has presented not only some interesting reading for the copyholder, but also some good, sound advice and practical suggestions for the attainment of proficiency. The articles have been written from an entirely different standpoint than other works for the proofreader — they have been prepared especially for the copyholder, and it may be said that for the first time the copyholder has been offered practical advice and assistance in printed form. General rules regarding grammar, punctuation, style, etc., have not been given. Those are left for the copyholder to gather from other sources, some of which are recommended. The articles might better be called a series of straight "heart-to-heart talks" with copyholders on how best to avoid the pitfalls and surmount the obstacles that confront them.

After briefly emphasizing the importance of the work of the proofreader — to whom literary folk turn in order to have typographic standards maintained in their work, and the printer for the purpose of having his work kept up to a proper standard of literary excellence — the author takes up the trail of the elusive comma, and, out of the fulness of her own experience, gives some pointed suggestions for learning its proper use, then goes on through many of the things in which the copyholder must needs become proficient.

The position of proofreader requires familiarity with a multitude of things, as well as considerable work of a routine nature. Necessarily, a large proportion of the many details must be relegated to the subconsciousness in order that the conscious mind may be alert, ready to detect errors before the work goes to press. The author has dwelt at some length, and in an interesting manner, on this phase of the work. How to catch misspellings, correct division of words, capitalization, and the numerous other points that must be watched constantly, are presented in a way that makes them an interesting study.

In answer to a number of requests, the author intends publishing the articles in book form, at a probable price of about $1, and will be glad to keep in touch with those who have been benefited by her articles. Readers of this brief review who desire copies of the book will facilitate arrangements for its publication by ordering in advance direct from the author, Mrs. H. B. Cooper, 5626 Stewart street, Philadelphia, Pennsylvania.

JUST A HUMDRUM WORKINGMAN.

BY EDGAR WHITE.

"THE less you say about me the better, but if you want to give these other fellows a boost I'll help you — they're worth it. As for myself, I'm merely a humdrum workingman, with nothing extraordinary to hang a story on."

The observation was made by H. J. Blanton, editor of the Monroe County (Mo.) *Appeal*, to a newspaper friend who had hunted him up to learn something about the method of the *Appeal* in winning such excellent results in war work and other tasks for the welfare of the people. Mr. Blanton is the fortunate owner of a beautiful loving-cup, given him by the Missouri Press Association for having done the most constructive editorial work for good citizenship and public service during the year 1917.

Let's see what this "humdrum workingman" has been doing to merit such a signal honor at the hands of his fellow craftsmen in Missouri:

Planned a "Cooky Day" for the Monroe County soldiers in the camps. Called for 189 boxes of cookies for last Thanksgiving; got 800 boxes and hired a storeroom in which to receive and arrange them for shipment. Was loyally supported by the women and girls in every part of Monroe County. Colored women and girls aided.

Attended a Y. M. C. A. meeting at Hannibal as sole voluntary representative from Monroe County in order to learn what it was all about; decided it was good, and arose in meeting, pledging his county for $7,000 in seven days; went back home, called the business men together, organized a whirlwind campaign and telegraphed the Y. M. C. A. $15,000, and told them if they needed any more to let Monroe County know.

Was the leader of the Red Cross Christmas Candle drive last winter and increased the membership from 1,100 to 3,000 in a week.

Found the Government did not furnish pillows to the soldiers; raised a fund to send every Monroe County boy a good, serviceable pillow, with his name on it. Soldiers in one camp tried out the pillows the first night in a free-for-all pillow fight, and the pillows didn't lose a feather.

Made initial payments on a lot of bibles, silk flags and comfort kits for soldiers, and induced people to contribute enough to make the same donation to every soldier from the county.

During the fuel famine last winter induced landowners near town to furnish coal and wood free to the poor who would haul the supplies, and by this move developed the fact that a rich bed of coal existed near town.

Organized a social brotherhood in the Baptist church, and the first act of the brotherhood was to raise several hundred dollars for a specialist to operate upon a little crippled girl of the town. The operation was successful and the little girl is now walking like others.

Led a campaign for a new high-school building in Paris.

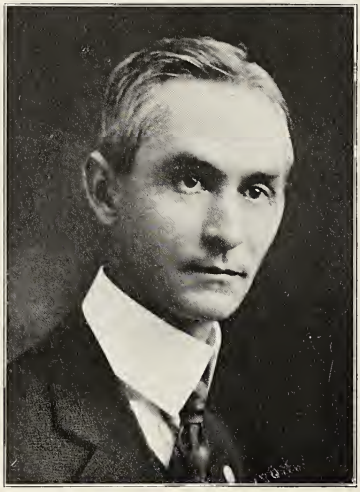
Organized and encouraged a class in journalism in the high school, and devoted generous space in the *Appeal* for meritorious work of students.

Induced the Missouri Writers' Guild to have an annual summer outing this year at Florida, Mark Twain's birthplace, in Monroe County, promising to act as host and furnish free transportation for all visitors from Paris to Florida, and to stake out all the good fishing and swimming holes on Salt River, which circles around the historic old village.

When the steadily advancing rates on print-paper made things look rocky for country publishers, Mr. Blanton, acting for the Missouri Press Association, got in touch with mills and supply houses and made arrangements with them by which Missouri publishers saved from three to five cents per pound on their paper, according to the amount taken, and enabled them to weather a very trying period.

Established in his office a correspondence bureau to keep in touch with the soldiers from Monroe County. Through this bureau several Monroe County parents have learned where their sons have been transferred, after they were unable to locate them by their own efforts.

When the grasshoppers invaded Missouri in the summer, hunted up an expert and had a model made of an invention



H. J. Blanton, Editor "Monroe County Appeal."

that would exterminate the hoppers; this model was placed in the court-house yard and its operation explained to farmers.

Gave his son, Cadet Edgar Blanton, now in the aviation service, to his country.

Paris is a pretty town of about two thousand. It is the capital of one of Missouri's richest counties. It is remarkable for its many beautiful homes and handsome public buildings. B. F. Blanton, father of H. J., started the *Monroe County Appeal* in Paris forty-five years ago. It was hard sledding in the early days. Sometimes it took considerable hustling to get the ready-prints out of the express office, for they came C. O. D. They don't send things to the *Appeal* that way now. The paper is an all-home print, and it has a splendid circulation. The Blantons are now financially on Easy Street. The father drops into the office occasionally to see how things are running, but the management is in "Jack's" hands, and he is inspired by the same philosophy of life that enabled his father to make the *Appeal* one of the most popular and successful papers in the State. On the editorial page is a column or so of large type under the heading "Hints by the Horse Editor." These go after frauds, abuses and shams without gloves, and are widely copied by Missouri newspapers. Because of their peculiar punch Jack Blanton has time and again received offers by city newspapers to take an editorial desk at a good salary. But he declines politely, yet firmly. In the pretty town where he lives with people whom he has known all his life, he is his own boss. And he would never be contented away from those good friends with whom he has worked so long. Being close to the heart of the people he can watch their development and aid them in making their lives richer and better. As Blanton looks at it, this is the big mission of the country journalist.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

New Barnhart Manager for St. Louis.

The Inland Printer has received an announcement of the fact that R. C. Kern, who has been connected with the Kansas City house of Barnhart Brothers & Spindler for the past five years, succeeded Harry T. Mathews as manager of the St. Louis house on October 1. Mr. Mathews resigned to take up war work with the Y. M. C. A. in France, and carries with him the appreciation for efficient service rendered company and customers alike.

A Clearing-House for Teachers of Printing.

The International Association of Teachers of Printing has established a coöperative bureau for placing printing instructors in teaching positions. The association has its home at 444 West Fifty-seventh street, New York city, and is preparing to list all applicants for teaching positions and to receive requests from school boards and superintendents where vacancies exist. The association will charge no fee and will make no direct recommendations of applicants or positions. It will rather afford a clearing-house for bringing together the school system which is in need of a teacher and the teacher who is in need of a position.

Joseph A. Donnelly, president of the association, will be glad to answer all inquiries both concerning the work of the association and of its coöperative teachers' agency.

Ordnance Civilians' Association Publishes Magazine.

Intowin is the name of a monthly magazine, the first issue of which has just made its appearance, published by the Ordnance Civilians' Association, United States Army, Washington, District of Columbia. The object of the magazine is to provide a means of communication between the civilian workers in the ordnance department, of whom there are in the neighborhood of eight thousand, and thereby increase the morale of the organization.

The leading article in the initial issue is a message from Maj. Gen. C. C. Williams, Chief of Ordnance, United States Army — accompanied by a full-page reproduction of his photograph — which explains the purpose of the magazine, gives his unqualified approval of it, and urges the closest coöperation of all the civilian employees.

On the front cover appears a two-color engraving depicting the civilian worker at his desk with his stenographer, while in the background are represented a munition plant in full blast and a glimpse of our boys in action "over there." The magazine contains a number of valuable suggestions to the civilian workers, as well as several articles of a lighter vein.

Extension of Closing Date of Bond-Paper Printing Contest.

The closing date of the $1,000 prize contest for the best half-tone printing on bond-paper, conducted by the Crocker-McElwain Company, Holyoke, Massachusetts, has been extended to December 31. This extension was made necessary on account of the number of printers who were unable to get their entries in on the date first set. The interest this contest has aroused, and the number of entries received to date, we understand, has proved decidedly gratifying. The company would have preferred to close on the date first agreed upon, but at the same time desired that every printer have full opportunity to take part in the competition. Those who are learning only now of this contest, and who would like to take part in it, should write the company for entry blanks and information on the conditions which govern participation.

Company Organized to Establish Hebrew Printing-Plant in Jerusalem.

Leon Zolotkoff, director of the Chicago Zionist Bureau, advises The Inland Printer that capital stock in the amount of $200,000 has been subscribed for the establishment in Palestine of the Jerusalem Printing Works Association, a modernly equipped printing and publishing house.

The aims of the organization as outlined in a prospectus sent the editor are three-fold. The first and foremost object will be "to publish and supply religious and secular Hebrew books." In addition it is planned "to produce a superior quality of printing work for the Government and public institutions, to publish Hebrew text-books for the schools, and to do printing for commercial houses." The third aim is "to form a center for the printed word around which shall group themselves those who have a message for their people or for humanity and are in need of the printing art to convey their message to the world."

It is planned to equip the plant with $100,000 of the amount subscribed, while the remaining $100,000 will be used as working capital.

W. J. Hartman Sells "Ben Franklin Monthly."

With the September issue, the *Ben Franklin Monthly*, a journal devoted entirely to the interests of the employing printers, passed from the control of W. J. Hartman, the publisher since June, 1907, to the newly organized Ben Franklin Publishing Company, of which P. A. Howard is president and also managing editor. Prior to the time when Mr. Hartman took hold of the publication, it was a small paper called *Drop of Ink*. The *Ben Franklin Monthly* was for some time the official organ of the Ben Franklin Club of Chicago, and has been instrumental mainly in spreading cost propaganda.

John D. Babbage Is Miller Saw-Trimmer Company's New England Manager.

An announcement has been received of the appointment of John D. Babbage as New England manager for the Miller Saw-Trimmer Company. Mr. Babbage will take care of the interests of that company in Massachusetts, New Hampshire, Vermont, Maine and Rhode Island, and will maintain headquarters at 191 High street, Boston, Massachusetts. Mr. Babbage is a native of Kentucky, and a practical printer. He has a wide acquaintance among printers throughout the East and the South, which territory he covered for many years as sales representative, with headquarters in Buffalo, and more recently in Washington.

New York Printing-House Craftsmen Open Season.

The New York Club of Printing-House Craftsmen held its opening dinner of the season, Thursday evening, October 17, at the Hotel Navarre. Over one hundred members and guests were present. After the meal President Walling announced that twenty-two new members had been elected by the board of governors, and then introduced the speaker of the evening, Martin Green, war correspondent of the *Evening World*, who gave an interesting talk on what he saw on the battle-field, as well as some humorous anecdotes of our boys "over there."

Two ambulances donated by the club and its friends to the Motor Corps Division of the National League for Women's Service were at the hotel entrance. Capt. Louise Ruxton of the Brooklyn Corps delivered an address on the good work which is being done by these women, and good use to which the ambulances have already been put.

The Advancement of Frank B. Berry.

The manager of the Typographic Department of the American Type Founders Company is one of the most popular men in the field of manufactures for printers. Frank B. Berry is his name, and his specialty is making and keeping friends. These friends will be



Frank B. Berry.

pleased to learn that Mr. Berry has been elected a vice-president of the American Type Founders Company, in recognition of his long and valuable services. This promotion will not affect the status of the Typographic Department, of which Mr. Berry will remain manager.

Franklin Belknap Berry was born in Akron, Ohio, March 23, 1853. He learned to print in Pittsfield, New Hampshire, in the plant of the *Suncook Valley Times*. In 1876 he started a weekly paper, the Waltham (Mass.) *Weekly Record*, which the Walthamites did not live up to; so he turned westward, pausing for a year or so in Greenfield, Massachusetts, improving the strictly hand-set typography of the *Franklin County Times*. Reaching his birthplace again in 1878, the *Akron Daily Beacon* won out in the competition for Mr. Berry's services, and it still flourishes — the oldest paper in Akron, established as a weekly in 1839.

In 1881, Mr. Berry became secretary of the Cleveland Type Foundry, which quite soon put forth a succession of novel typefaces (including one in Chinese and one in Japanese), most of them leaders in the efficient style then prevalent. *The Printing Art* recently reprinted a specimen of typographic art of the period of the Eighties, done by Mr. Berry, in which a frog on a bicycle soars serenely over the tops of a jungle of palm trees, while a row-boat plies in the cloudless ether of the upper right-hand corner. It was a period of rebound from old-fashioned "typey" types, and the spring was so high that the guilty parties, typefounders and printers, landed on the safe and sound plane of the better fashions of the last two decades. Those days of "slobs, curlicues and blurbs" were typography's most joyous period, but the *reductio ad absurdum* was administered by F. B. Berry's "Mikado" series. It was the limit; then came De Vinne, Jenson Old Style and sanity.

The Cleveland Type Foundry was quite successful. Its principal proprietor made a fortune, and sold the typefoundry to the American Type Founders Company in 1892. Mr. Berry remained as manager in Cleveland until 1898, when he was promoted to the Cincinnati house. In 1901 he was again promoted taking the position of manager of the Typographic Department in the central plant in Jersey City. In 1909 Mr. Berry was elected a director of the company, and now, as said before, the American Type Founders Company expresses its appreciation by electing him its third vice-president.

Harry H. Latham Passes Away.

Harry H. Latham, president of the Latham Machinery Company, and one of the best known figures in local and national printing circles, passed away at his home in Chicago on the evening of October 9, death being caused by an attack of influenza.

Mr. Latham was born in Sandwich, Illinois, September 19, 1859. After graduating from Northwestern University, he followed his profession of civil engineer for a few years, being one of the pioneers who helped in the extension of the railroads in the Far West.

Mr. Latham became interested in labor-saving appliances and machinery for the bookbinder and printer in 1886. In 1894 the Latham Machinery Company was organized, with Mr. Latham as president. As head of this company Mr. Latham spent the remainder of his life, always endeavoring to improve conditions for the bookbinders' trade through the manufacture of such time and labor-saving devices and machines as would give greater profit for their labors. He also gave much attention to the development of stitching-machines for fiber and corrugated box industries.

In his social life, Mr. Latham was a member of the Chicago Athletic Association, of which he was president during the year 1916, the Iroquois Club, of which he was president at the time of his death, the South Shore Country Club and the Edgewater Golf Club.

Mr. Latham leaves a wife, two sons, Harry O. and Paul H., and an adopted daughter.

New York School for Printers' Apprentices Opens School Year.

Notwithstanding the number of young men who have entered military service, the New York School for Printers' Apprentices opened its doors September 30 with a good enrolment and with prospects for another successful year.

The program has been considerably enlarged and improved. The staff of instructors has also been greatly strengthened by the addition of F. W. Williams, a practical printer and advertising expert of many years' experience. Mr. Williams will be associated as instructor with A. L. Blue, the director of the school and one of its founders, and Frederick A. Blossom, Ph.D., a graduate of Johns Hopkins University, who will continue in charge of the English department.

The coming year will be the seventh in the history of this unique school, which was launched in 1912. It is managed jointly by Typographical Union No. 6 and a group of employing printers, and occupies quarters in the Hudson Guild settlement at 436 West Twenty-seventh street, New York city.

The course of study, which is open afternoons and evenings to registered apprentices, includes practical work in type composition, advertising and layouts, together with educational courses in grammar, spelling, punctuation and proofreading.

The value of the apprentices' school, which is conducted on a coöperative, nonprofit-making basis, is attested by the increase in the attendance from a mere handful of students in 1912 to nearly four hundred last year. It is planned to add other departments of the printing-trade to the curriculum, and make the school a model for the entire country, with a view to encouraging the establishment of similar institutions in other printing centers.

The "Inland Printer" Receives More Australian Visitors.

Again THE INLAND PRINTER takes pleasure in recording a pleasant visit from some of our Australian neighbors, who are studying American printing machinery and methods. Our visitors this month were Messrs. Percy Marchant and Donald Taylor, of Sydney, New South Wales. Mr. Marchant is the



Donald Taylor.
Photo by Matzene Studio, Chicago

managing director of Marchant & Co., Limited, and The Farmers & Settlers Newspaper, Limited, and is also chairman of the board of directors of Highlight, Limited. He has been connected with the printing industry of New South Wales for the past twenty-five years, going to Australia from England, and his firm was the pioneer in offset printing in Australia.

Mr. Taylor is a director of the firm of Highlight, Limited. He was formerly associated with Marchant & Co. in the capacity of supervisor but retired from that company to devote his time to the work of Highlight,

Limited, which was organized about the first of this year to develop the photo-offset process.

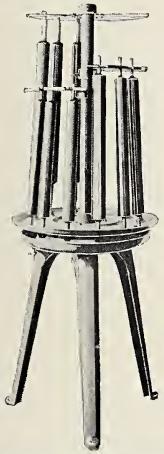
Both of these gentlemen, who are now on their way East, are here for the purpose of studying American machinery, processes and methods, especially in connection with photoengraving and photo-offset. Mr. Taylor would be glad to receive correspondence and literature giving complete information regarding photomechanical processes, with a view to representing American firms who desire to extend their business into Australia.

New Rack for Job-Press Rollers.

The R. A. Hart Manufacturing Company, Battle Creek, Michigan, manufacturer of several labor-saving specialties for the printer, including paper-joggers, counters and press-roller racks, has just announced a new rack for holding job-press rollers.

The new rack is a modification of the cylinder-press roller-rack, which has been manufactured by the company for some time. Like the larger rack, it is designed to save time in cleaning rollers and to keep rollers in proper condition, thereby permitting longer and better service from them.

The illustration on this page gives a very good idea of the rack. A special feature, not clearly shown, is that the upper plate which holds the rollers is made in two parts, permitting their use together as one piece or divided for adjustment to rollers of two different lengths. In addition, a quarter plate is furnished which holds three rollers,



Job-Press Roller-Rack Manufactured by R. A. Hart Manufacturing Company, Battle Creek, Michigan.

making it possible to hold rollers for three presses of different size in the rack. The openings in these plates are fitted with flexible springs for holding the rollers in place, enabling the pressman to put rollers in the rack or to remove them with but one hand. The base plate in which the rollers stand is only twenty-two inches in diameter, yet it will accommodate twelve rollers in that small space. This base plate is made in the form of a saucer to catch the liquid with which the rollers are washed. As this liquid, generally an oil, drains off the rollers it falls into this base plate, and from it drains into the reservoir below, where it is retained. The base plate is, therefore, always clean, while from the reservoir, through a petcock, the oil may be drawn for use again. An additional feature concerning this base plate which holds the rollers is that it rests upon ball bearings, permitting the pressman to swing it to the most convenient position for insertion or removal of rollers. The base plate is thirty-two inches from the floor, a height determined by tests made to find the most convenient position for easy handling of the rollers.

Descriptive literature concerning this roller-rack, as well as other specialties made by this firm, may be secured by writing the company at the address given above.

Printing Teachers' Co-operative Bureau.

The coöperative bureau of the International Association of Teachers of Printing is planning a series of articles dealing with methods of teaching printing. These will be issued in ten installments and will be mailed to registered members during the school year.

The first bulletin, published in September, contained the details of one of the courses of study submitted to the convention held at Newark, New Jersey, last March. At this convention there was presented a new method of teaching typesetting which marks a decided advance in the methods of instruction now followed in the average school print-shop. The system originated with Harry W. Osgood, Jersey City, New Jersey.

This new course created much favorable comment at the convention, and it is now being tested by several printing instructors in New York schools. The work turned out by Mr. Osgood's pupils has attracted a great deal of attention, and he is considered one of the most successful men in this work in the State of New Jersey. Previous to his employment by the Jersey Board of Education, Mr. Osgood was for several years connected with the specimen printing department of the American Type Founders Company.

Arrangements are being made with other capable instructors for material covering the following subjects: Courses of Study, Instruction Papers, Lesson Sheets, Printing Exercises, Class Talks, Use of the Stereopticon and Projectoscope in the School Print-Shop, Linoleum Block Printing, The School Magazine, How Printing Can Be Correlated with Academic Subjects, Organization of the Printing Class for Shop Work, Examination Questions, Minimum Requirements for Graduates, etc.

Joseph A. Donnelly, 444 West Fifty-seventh street, is conducting the Printing Teachers' Coöperative Bureau, and will be glad to answer all inquiries concerning this branch of the work.



Orchestra Composed of Employees in Pressroom of the Wynkoop Hallenbeck Crawford Company.

Service Flag Raising in Big New York City Plant.

The extent to which the Government's man-power requirements have made inroads into the personnel of the printing industry may be gaged by the fact that from one department of the pressroom of the Wynkoop Hallenbeck Crawford Company, New York city, seventeen men have gone into different branches of Uncle Sam's service. In consequence, this department held a service flag raising on September 14, which proved to be an especially enjoyable occasion. An interesting feature in connection with the program given at that time was the music rendered by an orchestra composed entirely of members of the pressroom force. The accompanying illustration is from a photograph taken at that time.

Paul H. Latham Now President of Latham Machinery Company.

At a special meeting of the stockholders of the Latham Machinery Company, Chicago, Paul H. Latham, son of the deceased Harry H. Latham, was elected president and will assume full control of the company's affairs. Mr. Latham has been connected with his father in the business for ten years, and is thoroughly familiar with the manufacture of this line of machinery, as well as with the trade. The business will continue as in the past, without any other change in the personnel of the company.

Stuebing Truck Company Increases Factory Space.

The business of the Stuebing Truck Company, Cincinnati, Ohio, manufacturers of the Stuebing lift truck, has increased to such an extent that a new factory building, 115 feet wide by 600 feet long, has been erected in Winton Place, a suburb of Cincinnati. The Stuebing company makes a lift truck that is in use by a number of the larger printing-houses, paper dealers and general manufacturers.

Empire Type Foundry, of Delevan, New York, Increases Facilities.

The Empire Type Foundry, Delevan and Buffalo, New York, in addition to casting metal type and other printers' supplies, is putting in new machinery for the manufacture of wood type, wood rule, etc. The new equipment, we are informed, is the most modern that the skill of the present generation has produced. The company's plant is located in the heart of the rock-maple belt of western New York, and that wood is largely used in the manufacture of high-grade wood type and engraver's end-wood.

"Jester Is Going to France."

The headline quoted above is from a small circular issued by C. Monroe Jester, representative of The Western Type Foundry, 117 West Harrison street, Chicago, in the States of Indiana and Kentucky, to announce the fact that he has enlisted with the Y. M. C. A. for secretarial duty, and that he will soon be in France. The circular is happily written and though we have never met Jester we know him to be a warm-hearted, friendly sort of a fellow who will be just as glad to see his friends "over there" as here, even though they will have no orders for supplies to hand him.

Gene Turner Making Headquarters in Chicago.

Our genial friend, Gene Turner, of Cleveland, Ohio, who called at the office of THE INLAND PRINTER recently, advises us that he is making Chicago his headquarters for the next few months. Any of his friends who desire to get in touch with him will find him at the New Wellington.

Perfected Wrapping-Papers for the Baker's Product.

Time was when bread was wrapped in newspapers or any other kind of paper that had already served its original use, and which could be bought from children at a cent a pound and less. Modern ideas of cleanliness as an aid to sanitation and health, combined with a proved preference on the part of the public for goods in original trade-marked packages, have caused the baker to see the advantage in sending out his product in a clean, printed wrapper of paper suited for the purpose.

Not long ago the Association of Master Bakers spent $3,500 for the purpose of determining the kind of paper best suited for bread-wrapping. The problem was not only to insure against contamination, but to obviate the possibilities of foreign odors being taken up by the bread, to insure the retention of moisture to keep the product in a fresh condition, and, withal, to supply sufficient ventilation to prevent mold. Such a paper, we learn from *The Paper Mill*, has been developed and patented by The Waterproof Paper and Board Company, Cincinnati, Ohio, which firm furnishes the wrapping-paper to the baker printed with an original, often trade-marked, design. For the printing of these wrappers this company operates six Meisel rotary presses, with their complement of slitters, which are designed especially for the production of that specialty, in large quantities.

In Chicago, The Central Waxed Paper Company operates two of the Meisel presses in the production of waxed bread-wrapping paper, and there are other printers, no doubt, who are engaged in this specialty line, which is increasing in volume by leaps and bounds.

Harold E. Bothwell Honored by The De Vinne Press Chapel.

THE INLAND PRINTER has received a copy of the resolutions adopted at a special meeting of the chapel of The De Vinne Press, New York city, October 15, when it was learned that Harold E. Bothwell, a fellow member and a nephew of the manager of the company, James W. Bothwell, had passed away. The resolutions honor the deceased for his sterling qualities and ability. In a letter accompanying the resolutions, the secretary of the chapel, John W. English, refers to the close coöperation extended the foreman, Camille De Vese, and the workmen by Mr. Bothwell in winning the prizes awarded The De Vinne Press in the notable contest conducted by the Mergenthaler Linotype Company in 1914.

News of the Denver Field.

The master printers of Salt Lake City have just settled a controversy with the pressmen as to their scale of wages. An agreement to extend over the period of one year has been made, whereby journeymen on cylinder presses are to receive $30.50 per week, while platen pressmen are to be paid $27. Foremen of rooms having fewer than five platens will be paid $29; in rooms of more than five platens, $30.50. Cylinder pressroom foremen will be paid $35, while foremen over one pony cylinder and three platens are to receive $30.50 per week. The apprentice scale on platen presses is $18 for the first two years — over two years' experience, $20. On cylinder presses the apprentice up to two years' experience is to receive $20, beyond that time, $22.

Labor troubles galore have been the lot of the Denver printing-trade since the beginning of October. The five labor unions signed up last year for what was thought to be three-year contracts. It seems, however, that the contracts with the bindery women were not changed to read from one year to three years, as was the case with the other contracts. Last August the women requested that their scale be increased from $13.50 for journeywomen, and from $15 to $18 for forewomen. It was then discovered that the period of the contract had not been extended. Conferences were held and the employers pointed out to the women that they were receiving more than employers of any other competing city were giving their bindery help. The women, however, stood out for the increase, and on September 30 the employers made a counter proposition of $1 a week as a bonus during the war, the contract to be renewed for two years so as to expire with the four other contracts. To the surprise of the employers, the women, at their meeting, voted to reject the proposition and decided, as they wrote to the employers, to "quit in concert." The next day the employers gave them the extra 50 cents which was requested, and a new contract was executed after another conference. Business in Denver has not been good enough to warrant any increases being considered. There is an overequipment of at least forty per cent at present, owing to the decrease of work on account of the war. It has been suggested that an amalgamation of some of the plants should be brought about, but it is difficult to arrive at any arrangement which will be considered by printers as equitable so far as they are concerned. The salvation of some of the concerns, however, can only be brought about by a combination to reduce the heavy overhead which is now being felt all along the line.

News has been received in Denver that Major Erle Kistler, son of W. H. Kistler, of the Kistler Printing & Stationery Company, has been promoted to the rank of lieutenant-colonel for conspicuous service and gallantry with his regiment at Chateau Thierry. This news was received with great satisfaction by the many friends of the Kistler family, as well as by the members of the printing fraternity generally.

In the death of Ernst A. Peters, president of the Peters Paper Company, Denver, which occurred October 3, the West has lost one of its most prominent and respected paper jobbers. It was in 1874 that the deceased, with an uncle, founded the business, which has prospered from the start. At the time of his death, Mr. Peters was regarded as a millionaire, having inherited the larger portion of his uncle's estate. He was born in Germany in 1852, having come to this country as a boy.

International Art Service Now Advertising Artists, Inc.

Announcement has been received to the effect that the International Art Service, 33 West Forty-second street, New York, has been completely reorganized and will hereafter do business under the name of Advertising Artists, Incorporated, at the same address. Arthur F. Wiener has sold his interest in the company and has completely severed his connection with it. The business will hereafter be conducted by the American members of the firm, the officers being LeRoy Latham, president; W. G. Sesser, vice-president; Harry A. Weissberger, secretary and treasurer. Mr. Weissberger will also be general manager.

Albert E. Davis and Alfred J. Silberstein have been elected directors of the company in addition to the above-named officers. Leroy Fairman retains his connection with the firm.

Mr. Latham is also president of the Latham Litho & Printing Company, of New York and Brooklyn.

THE INLAND PRINTER

HARRY HILLMAN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

VOL. 62. NOVEMBER, 1918. NO. 2

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing-trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; Chicago Trade Press Association; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; Printers' Supplymen's Club of Chicago; Advertising Association of Chicago.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50; payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.— To Canada, postage prepaid, three dollars and fifty cents; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES.

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 35 cents per line; minimum, 70 cents; three lines for $1.00. Under all other headings price is 50 cents per line; minimum, $1.00. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER **Free** to classified advertisers. Remit 30 cents additional if copy is desired.

BOOKS.

"'SEVEN LEGS ACROSS THE SEAS' makes a valuable addition to any library" is the *Brooklyn Eagle's* opinion of Samuel Murray's noted travel book; treats of people and conditions on five continents — Europe, South America, Africa, Australia and Asia — with same ease of speech as you would relate similar incidents; 73,689-mile journey, 434 pages, 25 pictures, 3-page map; $2.50 in stores, but $2.00 (prepaid) to printers. Order from publishers, MOFFAT, YARD & CO., 116-120 West 32d st., New York.

BUSINESS OPPORTUNITIES.

OFFICIAL NOTICE — In compliance with Section 30, Constitution and By-Laws of the Sovereign Camp, Woodmen of the World, proposals to print and deliver at its office in Omaha, Neb., blanks, blank books, stationery, advertising leaflets, Constitutions and By-Laws, receipts, blank applications, etc., as needed during the year 1919 are invited. Specifications and conditions will be furnished on application to W. A. Fraser, Sovereign Commander, and John T. Yates, Sovereign Clerk, W. O. W. Building, Omaha, Neb., and will be submitted at the first meeting in 1919 of the Sovereign Executive Council. It being understood that should any or all of the bids submitted be unsatisfactory, they may be rejected and proposals again invited. W. A. FRASER, JOHN T. YATES, Supply Committee, Sovereign Camp, Woodmen of the World, Omaha, Neb., October 1, 1918.

YOUR OPPORTUNITY, $150 PER MONTH — I have an up-to-date job-office in northern New York country town, with no opposition for 25 miles; 3 presses, cutter, stitcher, plenty of modern type and material; enough work for 2 men the year round; last year's business $5,000; price is very low, and the only reason for selling: I am interested in much larger city shop; business is paying well, job-tickets prove it. Investigate at once or it may be too late. N 755.

JOB-OFFICE in Covington, Ky., completely equipped; large cylinder, 4 jobbers, Autopress, power cutter, No. 19 model linotype, wire-stitcher, perforator, Portland punching-machine, embosso machine, variable-speed motors, full type equipment; possibilities for Cincinnati and nearby business unlimited; a going concern; plenty orders on hand; best down-town corner, first floor; cheap rent; partners can't coöperate, must sell; $1,000 cash, balance time. BOX 213, Cincinnati, Ohio.

FOR SALE — Plant equipped for job, newspaper and magazine work, including two intertypes, "B" and "C" models, one Campbell press, one Gordon press, one Colt's press, Dexter folder, cutter, two wire-stitchers; individual motors; building if desired; also good paying weekly paper; now printing five publications; established seven years; Brooklyn, N. Y.; $37,000; investigate. N 754.

LET ME GO TO WAR — I am a young man and "raring to go" into the aviation service, but can not until I dispose of my weekly newspaper; good equipment, large field; $4,000 business in past 11 months; $3,500 cash takes building, lot and plant; if you have not the cash, don't answer. V. A. MOORE, Carbondale *Item*, Carbondale, Colo.

FOR SALE — Printing and stationery business in city of 25,000; Miehle and Kelly presses, two new series Gordons, one with a Miller feeder, 3-magazine intertype; steady business and paying good dividend; require about $8,000 to handle; also fine home for sale; manager applying for Officers' Training School. N 744.

WANTED — One live, hustling printer in each locality to handle our line of sales and order books, duplicate and triplicate, carbon sheet or carbonized; large demand; liberal commission. THE WIRTH SALES BOOK CO., Chicago.

NEW PALTZ *TIMES* FOR SALE — Best-equipped and best-paying country office in county; changed hands but once in 56 years; linotype; college town of 2,000; owner in draft; price $2,500. *TIMES*, New Paltz, N. Y.

FOR SALE — Controlling interest in job-office in Middle West; town of 10,000; money-maker and steady, growing business; am pricing this right, and good reasons for selling. N 745.

ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, $1; circular and specimens for 2-cent stamp. THOS. M. DAY, Box 1, Windfall, Ind.

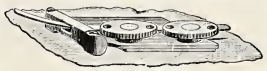
Megill's Patent
SPRING TONGUE GAUGE PINS



QUICK ON
Send for booklet this and other styles.

MEGILL'S PATENT
Automatic Register Gauge
automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only $4.80.
E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK
From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES



VISE GRIP
Send for booklet this and other styles.

FOR SALE.

FOR SALE — Miehle presses: 26 by 34, 29 by 41, 33 by 46, 43 by 56 and 46 by 62; large stock of cylinder presses, all sizes and styles: 16 by 25 Potter, $240; 25 by 35 and 11 by 25 Vandercooks, $200 and $100; cutters and creasers: 22 by 24 Universal, $500; 22 by 30 and 26 by 38 Colt's C. & C.; 14 by 22 Gally, $225; 29 by 42 Potter, $900; stitchers: No. 6 Morrison, $175; No. 1 Monitor, $200; cutters: 35-inch Seybold, $400; 34-inch C. & P., $325; 38-inch Sheridan, $275; 32-inch Garden City, $200; 30-inch New Series Advance, $180; 25-inch Advance, $145; 22-inch Leader, $60; Gordons: 10 by 15 N. S. C. & P., $265; 10 by 15 C. & P., $220; 10 by 15 Challenge, $180; 11 by 17 Challenge, $180; 12 by 18 Challenge, $240; 12 by 18 Golding art jobber, used little, $485; 13 by 19 Thomson, $350; 14 by 22 Thomson, $575; wood goods, special machinery and material. Tell us your requirements. We can sell your surplus machinery. WANNER MACHINERY CO., 714-716 S. Dearborn st., Chicago.

FOR SALE — One Straight Kidder rotary press, size 28 by 20 inches, printing one color on each side of the web, press equipped to deliver product either flat or folded, speed 8,000 to 10,000 revolutions per hour; machine in perfect condition, has never been used; possession at once. Also one Kidder 30 by 30 inch rotary press, printing two colors on the face and one color on the reverse side of the web, for electrotype plates. Also 36 by 48 inch one-color Kidder roll product rotary wrapping-paper press, one 36 by 48 inch Kidder two-color roll product rotary wrapping-paper press, one 36 by 48 inch Kidder combination rotary wrapping-paper press, printing two colors on one side of the web and one color on the other side, sheet delivery. Also one Kidder 12 by 26 inch perfecting press, with multiple feed and cut and slitting attachments, thoroughly overhauled, quick delivery. GIBBS-BROWER CO., 261 Broadway, New York city.

JOB-PRINTING EQUIPMENT FOR SALE — We have discontinued our printing department and have for sale a list of valuable equipment for jobwork; would be a good outfit to add to rural newspaper plant; itemized list sent on request. PORT HURON ENGINE & THRESHER CO., Port Huron, Mich.

FOR SALE — 29 by 43 four-roller Optimus, $700; 10 by 15 C. & P. Gordon, $100; 13 by 19 Colt's, $150; old Sanborn 34-inch power cutter, $65; f. o. b. Grand Rapids, Mich.; terms cash; may be seen in daily operation in our plant. POWERS-TYSON PRINTING CO.

ON ACCOUNT of having purchased a small local plant, we have for sale 4 Kelton plate presses and 4 King hand stamping-presses; also have some fine greeting-card dies and plates for sale; will sell at a bargain. HARCOURT & CO., Louisville, Ky.

FOR SALE — One No. 3 Miehle, new, not a scratch on it; reason for selling, want to replace with another size; price $3,400; also 10 by 15 C. & P. in good condition, with no broken parts, $175. HARDIN PRINTING CO., Owensboro, Ky.

FOR SALE — Linotypes and equipment; two Model 5 linotypes; ten magazines (for Models 5, 8 or 19); ten fonts matrices, liners, etc. Send for descriptive list. NORMAN A. SMITH, 217 N. Harvey, Oklahoma City, Okla.

FOR SALE — One Monarch synchronized time system master clock, electrically wound; cost $79; will sell for $25. WELLS & CO., 2501 S. Dearborn st., Chicago.

FOR SALE — Two King sheet-feeders, one new and one used very little; price reasonable. For particulars, write NIELSEN MAILING MACHINE COMPANY, Fitchburg, Mass.

FOR SALE — Rutherford one-color collapsible-tube printing-machine; practically new, has been used but few months for light experimental work. Write quick to BOX N 751.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 638 Federal st., Chicago.

FOR SALE — Fully equipped job-printing plant for sale. For particulars, address THE KORB LITHOGRAPHING CO., 2144 Reading road, Cincinnati, Ohio.

FOR SALE — American High-speed Standard automatic press, in first-class condition. DEMAY PRINTING CO., Jackson, Mich.

FOR SALE — Style D monotype keyboard, in perfect condition, $400 f. o. b. shipping point. HERALD PRINTING CO., Sanford, Fla.

42-INCH ROTARY CUTTER for sale, with 12-roll stand; three speeds. Write SAMUEL JONES & CO., McClellan st., Newark, N. J.

HELP WANTED.

Bindery.

SALESMAN for trade bindery; must have practical knowledge of ruling and general bindery work. THE BURKHARDT CO., Inc., Detroit, Mich.

WANTED — Edition bookbinder. Address REPUBLICAN PUBLISHING CO., Hamilton, Ohio.

Composing-Room.

MACHINIST-OPERATOR, news and job; 48 hours, $27 to $30; ideal working conditions; permanent. INDIANA UNIVERSITY PRINTING PLANT, Bloomington, Ind.

JOB-PRINTER WANTED — One who can set type and work on platen presses; union shop; salary $28. COMMERCIAL PRINTING CO., Clearfield, Pa.

WANTED — Working foreman in composing-room employing 3 to 4 men; union shop; steady position; city of 35,000. N 723.

Pressroom.

PRESSMEN — We want reliable and aggressive pressmen to sell the Prince Automatic Vibrator for four-inch perfect ink distribution on Gordon platen presses; easy seller, with large commission; act quick for territory. T. BESSING, 437 Merchants National Bank bldg., Los Angeles, Cal.

PRESSMAN — One familiar with Falcon and Delphos press; permanent position with good pay for right man; a good shop, located in a Mid-west city; give full particulars as to experience and references in first letter. N 740.

WANTED — Experienced pressmen, capable of making up ordinary forms; men with Kidder press experience preferred; steady employment, good wages. McCOURT LABEL CABINET CO., Bradford, Pa.

Salesmen.

PRINTING SALES MANAGER — A man who is capable of organizing a sales department of a six-cylinder printing-house; must be up on modern advertising, sales literature, and able to talk, plan and sell it; also able to handle salesmen. H. A. BLODGETT, Brown, Blodgett & Sperry Co., St. Paul, Minn.

SALES MANAGER — Exceptional opportunity for advertising man who can sell to big enterprises and direct the efforts of others; good salary and interest in fully established business to the man who can make good; central New York; state qualifications in full. N 743.

WANTED — Experienced salesman for high-grade catalogue and booklet printing; experience in Michigan, Indiana and Ohio territory desirable; an excellent opportunity for a good man. Write, stating experience you have had. N 742.

INSTRUCTION.

LINOTYPE INSTRUCTION — 17 Mergenthalers; evenings, $5 weekly; day course (special), 9 hours daily, 7 weeks, $80; three months' course, $150; 10 years of constant improvement; every possible advantage; no dummy keyboards, all actual linotype practice; keyboards free; call or write. EMPIRE MERGENTHALER LINOTYPE SCHOOL, 133-137 East 16th st., New York city.

SITUATIONS WANTED.

Bindery.

WANTED — Position as bindery foreman; knows the business and can handle help; can give references. N 741.

WANTED — Position as bindery foreman; expert estimator, loose leaf, blank book, ruling, edition. N 692.

BINDERY FOREMAN wants connection in the South; want charge small blank-book shop; permanent. N 718.

Composing-Room.

LINOTYPE MACHINIST — Unlimited ability, handle anything in linotypes; competent to assume full responsibility mechanical end; 20 years' experience; Western location desired; at present in charge of 18-machine plant; permanent situation only considered; strictly temperate; union; married. N 748.

WANTED — Operator-machinist for Model 2 double-decker Mergenthaler linotype; machine in good condition; man must have ability for setting difficult catalogue pages and tabular matter; position in up-to-date plant in southern Indiana. Address, stating salary, Graessle-Mercer Co., Seymour, Ind.

FIRST-CLASS COMPOSITOR, familiar with all classes of work, including make-up, stonework, Model 5 linotype and proofreading; desires position in large Southern city with mild climate; executive experience; no bad habits; union; salary over $25 a week. N 747.

LAYOUT-COMPOSITOR, 15 years' high-class work, now in large shop, wants connection with progressive, modern plant desiring ability and quality; capable taking charge medium-size plant — results; advertising experience; union; draft exempt; $35 to start. N 752.

PRACTICAL PRINTER, 15 years' experience in newspaper and job work, also a linotype operator; am at present employed, but desire a change; East preferred; union; no offer less than $27 per week considered. J. WILLIAMSON, 59 Richmond st., Brockton, Mass.

PROCESS WORK —*and Electrotyping*

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, $0.72, Post-free. Specimen Copy, Post-free, $0.08.

Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Published by **A.W. PENROSE & Co., Ltd., 109 Farringdon Road, LONDON, E.C.**

LINOTYPE MACHINIST, 15 years' experience, trade or newspaper plant, desires change; West preferred; successful as foreman-machinist in trade plant. N 753.

Electrotyper.

ALL-AROUND ELECTROTYPER — Steady position, with salary as working foreman; have had 25 years' experience at electrotyping, nickeling and patternmaking in electrotype foundries connected with printing-plants using curved or flat plates. N 756.

Engraver.

EXPERIENCED PHOTOENGRAVER open for engagement as superintendent; practical, A-1 knowledge in all branches; able to handle large force; thoroughly acquainted with sales department. N 746.

Managers and Superintendents.

EFFICIENCY SUPERINTENDENT-MANAGER of printing-plants open for engagement — specializes in advertising-printing and high-grade typography; practical specimen jobber, stone specialist, final reader, foreman, COLOR PRESSMAN, connoisseur and designer of ancient and modern style bindery; his work, in many difficult problems, has been commented upon by critics and artists; strict disciplinarian, economical buyer of material, paper, help; wonderfully quick estimator and layout man in artistic work, presents appearance finished job before starting it; a HUSTLER by systematic methods, rather than by enervating rush; will lay out new plants or improve on old ones; can positively get enough NEW TRADE to keep men and machines busy all the time like clockwork. A TELEGRAM today is worth two letters tomorrow. Send it to CHARLES D. WETMORE, 11 W. 5th st., Jacksonville, Fla.

A SUPERINTENDENT-FOREMAN with unusual qualifications seeks change with view to locating permanently; has had considerable experience installing and systematizing plants; familiar with the principles of scientific management, understands handling help, can promote harmony and secure coöperation; good estimator, layout, and can give instructions intelligently; 20 years' experience as an executive handling all classes of work; age 40; a man of principle, with the right sort of initiative, and does not stand still; desires to connect with progressive firm; now superintendent large Western plant; will go anywhere. N 661.

POSITION WANTED — High-class man wants position as manager or superintendent of good printing-plant; thorough, practical experience in all branches of the business; familiar with cost, efficiency and estimating systems, and capable of installing same in a plant if desired; can get big production of quality work; exempt from draft. N 750.

SUPERINTENDENT seeks change; 20 years' executive experience in job-plants doing high-grade work; close buyer and estimator; layout; medium size plant in northern New England or New York State preferred. F. M. WARREN, 189 Hamilton st., Cambridge A, Mass.

SUPERINTENDENT desires change; 20 years' experience as executive in medium-size plant doing high-grade work; practical in all branches, including purchasing of paper; Philadelphia preferred; state salary. N 749.

MANAGER-SUPERINTENDENT desires connection with old, reliable firm; experienced executive and accountant, university trained; deferred class. N 739.

Pressroom.

SITUATION WANTED by first-class cylinder pressman as foreman in medium-size plant; 15 years' experience; married; sober and industrious; draft exempt. Address 1324 Avenue C, Flint, Mich.

SITUATION WANTED by first-class cylinder pressman; can furnish best of references; prefer outside of Chicago. N 663.

Salesman.

EXPERIENCED printing-press salesman desires change of position; understands all makes of presses, good on adjustments and erecting; if required, can give best of references. N 737.

WANTED TO PURCHASE.

WANTED — Rotary perfecting press, suitable for printing sales tickets; cylinders 21 to 30 inches circumference, rolls 20 inches wide; will pay spot cash for right machine; press for export. CALVIN MARTIN, Peabody, Mass.

WANTED — Irish printer selling to creameries wants quantity of vegetable parchment suitable for wrapping butter. Write, giving full particulars and price. C. DAVIS, 6 Thomas st., Limerick, Ireland.

WANTED — Secondhand Kidder or New Era roll-feed, bed and platen presses, of any size or type, with or without special attachments. GIBBS-BROWER CO., 261 Broadway, New York city.

WANTED — Two-color Kidder press of any size. Give full particulars in first letter. THE MACDONALD TICKET & TICKET BOX CO., Cleveland, Ohio.

WANTED TO PURCHASE a two-color "0" Miehle, in good condition. MILWAUKEE PRINTING CO., 377 Florida st., Milwaukee, Wis.

WANTED — 38-inch or larger paper-cutter; state price and make. RICHARD PRESTON, 49A Purchase st., Boston, Mass.

BUSINESS DIRECTORY.

Advertising Blotters.

PRINT BLOTTERS for yourself — the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout" — new design each month. Write today for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio.

Advertising for Printers.

BLOTTERS, Folders, Mail-Cards, Booklets, House-Organs — We furnish two-color cuts and copy monthly; you do the printing and own the cuts for your town; small cost, profitable returns. Write for samples and prices. ARMSTRONG ADVERTISING SERVICE, Des Moines, Iowa.

Brass Type Founders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Calendar-Pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes 109 sizes and styles of calendar-pads for 1919; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices.

Carbon Black.

CABOT, GODFREY L.— See advertisement.

Casemaking and Embossing.

SHEPARD, THE HENRY O., COMPANY, 632 Sherman st., Chicago. Write for estimates.

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER — Electric-welded silver-gloss steel chases, guaranteed forever. See Typefounders.

Copper and Zinc Prepared for Half-Tone and Zinc Etching.

NATIONAL STEEL & COPPERPLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 805 Flatiron bldg., New York city; 1101 Locust st., St. Louis, Mo.; 12 East Second st., Cincinnati, Ohio; 526 New Call bldg., San Francisco, Cal.

THE AMERICAN STEEL & COPPERPLATE CO., 101-111 Fairmont av., Jersey City, N. J.; 116 Nassau st., New York city; 610 Federal st., Chicago, Ill.; 3 Pemberton row, London, E. C., England.

Counting-Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Cylinder Presses.

BARNHART BROTHERS & SPINDLER — See Typefounders.

Electrotypers' and Stereotypers' Machinery.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches, 3 for 40c, 6 for 60c, 12 for $1, postpaid. THE INLAND PRINTER COMPANY, Chicago.

Embossing Dies and Stamping Dies.

CHARLES WAGENFÖHR, Sr., 140 West Broadway, New York. Dies and stamps for printers, lithographers and binders.

Hot-Die Embossing.

GOLDING MFG. CO., Franklin, Mass. Our Hot Embosser facilitates embossing on any job-press; prices, $40 to $90.

Ink-Fountain.

THE NEW CENTURY ink-fountain, for sale by all dealers in type and printers' supplies. WAGNER MFG. CO., Scranton, Pa.

Job Printing-Presses.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty.

Numbering-Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Paper-Cutters.

OSWEGO MACHINE WORKS, Oswego, New York. Cutters exclusively. The Oswego, and Brown and Carver and Ontario.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

Perforators.

F. P. ROSBACK CO., Benton Harbor, Mich. Perforating-machines of all kinds, styles and sizes.

Photoengravers' Machinery and Supplies.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

Photoengravers' Metal, Chemicals and Supplies.

NATIONAL STEEL & COPPERPLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 805 Flatiron bldg., New York city; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio; 526 New Call bldg., San Francisco, Cal.

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa.

Presses.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Printers' Rollers and Roller-Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; 88-90 South 13th st., Pittsburgh; 706-708 Baltimore av., Kansas City; 40-42 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 1306-1308 Patterson av., Dallas, Tex.; 719-721 Fourth st., S., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa; Shuey Factories bldg., Springfield, Ohio.

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 131 Colvin st., Baltimore, Md.; 521 Cherry st., Philadelphia, and 89 Allen st., Rochester, N. Y.

Allied Firm:

Bingham & Runge, East 12th st. and Powers av., Cleveland, Ohio.

WILD & STEVENS, Inc., 5 Purchase st., cor. High, Boston, Mass. Established 1850.

Printers' Supplies.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Printing Machinery, Rebuilt.

BARNHART BROTHERS & SPINDLER — See Typefounders.

Printing Material.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Punching-Machines.

F. P. ROSBACK CO., Benton Harbor, Mich. Multiplex punching-machines for round, open or special shaped holes.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Rebuilt Printing-Presses.

GOLDING MFG. CO., Franklin, Mass. All makes. Big values.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Roughing-Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Stereotyping Outfits.

A COLD SIMPLEX STEREOTYPING OUTFIT produces finest book and job plates, and your type is not in danger of ruin by heat; also easy engraving method costing only $3 with materials, by which engraved plates are cast in stereo metal from drawings on cardboard.

ACME DRY PROCESS STEREOTYPING — This is a new process for fine job and book work. Matrices are molded in a job-press on special Matrix Boards. The easiest of all stereotyping processes. Catalogue on receipt of two stamps. HENRY KAHRS, 240 E. 33d st., New York.

Typefounders.

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 1320 E. Franklin st.; Atlanta, 24 S. Forsythe st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.-E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 43 W. Congress st.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st.; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 47 4th st.; Spokane, 340 Sprague av.; Milwaukee, 125 2d st.; Winnipeg, Can., 175 McDermot av.

BARNHART BROTHERS & SPINDLER, manufacturers and originators of type-faces, borders, ornaments, cuts, electric-welded chases, all-brass galleys and other printers' supplies. Houses at — Chicago, Dallas, Kansas City, St. Paul, Washington, D. C., St. Louis, Omaha, Seattle.

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 535-547 Pearl st., cor. Elm, New York.

EMPIRE WOOD AND METAL TYPE WORKS, Buffalo. N. Y., Delavan, N. Y.

Wire-Stitchers.

F. P. ROSBACK CO., Benton Harbor, Mich. Stitchers of all sizes, flat and saddle, ¼ to 1 inch, inclusive. Flat only, 1 to 2 inches.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Wood Goods.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

Of (insert title of publication) THE INLAND PRINTER, published (state frequency of issue) monthly at (name of postoffice and State) Chicago, Ill., for (state whether for April 1 or October 1) October 1, 1918.

State of Illinois. } ss.
County of Cook, }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared James Hibben, who, having been duly sworn according to law, deposes and says that he is the (state whether editor, publisher, business manager or owner) business manager of (insert title of publication) THE INLAND PRINTER, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor and business managers are:

Name of	Postoffice Address.
Publisher — The Inland Printer Co., 632 Sherman st.	Chicago.
Editor — Harry Hillman	Chicago.
Managing Editor — Harry Hillman	Chicago.
Business Manager — James Hibben	Evanston, Ill.

(If there are none, so state.)

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock.)

Estate of Henry O. Shepard, deceased, for the benefit of Mrs. Jennie O. Shepard, 635 S. Ashland av., Chicago, and Mrs. Clara J. Shepard, 635 S. Ashland av., Chicago.

3. That the known bondholders, mortgagees and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages or other securities are: (If there are none, so state.)

None.

4. That the two paragraphs, next above, giving the names of the owners, stockholders and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest, direct or indirect, in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is.....

(This information is required from daily publications only.)

(Signed) JAMES HIBBEN, Business Manager.

(Signature of editor, publisher, business manager or owner.)

Sworn to and subscribed before me this 27th day of September, 1918.

(Signed) ELMER W. ADKINSON.

(SEAL) (My commission expires May 9, 1922.)

Form 3526 — Ed. 1916.

NOTE.— This statement must be made in duplicate and both copies delivered by the publisher to the postmaster, who shall send one copy to the Third Assistant Postmaster-General (Division of Classification), Washington, D. C., and retain the other in the files of the postoffice. The publisher must publish a copy of this statement in the second issue printed next after its filing.

POLLOCK'S NEWS

You can reach 2,400 Editors and Publishers in the Northwest—the wide-awake ones—every month with your selling message, through the columns of Pollock's News. *Send for sample and rate card.* 710 TEMPLE COURT, MINNEAPOLIS

"ROUGHING" Let us handle the occasional job of this character for you. Three and four color half-tone illustrations, gold-bronze printing and high-grade work of every character is improved by giving it this stippled effect. All orders entrusted to us are given prompt attention. Charges reasonable — prices on application. Write us your needs in this line.

The Henry O. Shepard Co. 632 SHERMAN ST. CHICAGO, ILL.

Books Which Every Printer Should Know

Get acquainted with the Book Department of THE INLAND PRINTER, for books about Printing and Allied Industries

BOOKBINDING

		PRICE
Bookbinding and Its Auxiliary Branches	John J. Pleger.	Set $5.20

Volumes sold separately.

COMPOSITION

Design and Color in Printing	F. J. Trezise.	1.05
Inland Printer Suggestion Book		1.60
Imposition	F. J. Trezise.	1.05
Typography of Advertisements	F. J. Trezise.	2.10
Vest-Pocket Manual of Printing		.50

DRAWING AND ILLUSTRATION

Human Figure	J. H. Vanderpoel.	2.10
Letters and Letter Construction	F. J. Trezise.	2.10
Principles of Design	E. A. Batchelder.	3.90

ELECTROTYPING AND STEREOTYPING

Electrotyping	C. S. Partridge.	2.10
Electrotyping and Stereotyping	C. S. Partridge.	1.55
Handbook of Photoengraving	N. S. Amstutz.	3.10
Horgan's Halftone and Photomechanical Process	S. H. Horgan.	3.10
Stereotyping	C. S. Partridge.	2.10

ACCOUNTING

Forty-Eight-Hour-Week Wage Scale		1.60

MACHINE COMPOSITION

Correct Keyboard Fingering	John S. Thompson.	.50
Facsimile Linotype Keyboards		.25
History of Composing Machines. Leather, $3.10. Cloth	John S. Thompson.	2.10
Mechanism of the Linotype	John S. Thompson.	2.10

PRESSWORK

Concise Manual of Platen Presswork	F. W. Thomas.	.25
Modern Presswork	F. W. Gage.	2.10
Practical Guide to Embossing and Die Stamping		1.60
Stewart's Embossing Board	Per Dozen,	1.10
Overlay-Knives		.35

MISCELLANEOUS

Building and Advertising a Printing Business	H. H. Stalker.	$1.05
Color and Its Application to Printing	E. C. Andrews.	2.10
Color and Its Distribution in Printing	E. C. Andrews.	5.10
Establishing a Newspaper	O. F. Byxbee.	.60

The Inland Printer Co.

632 Sherman Street, Chicago



Now When Labor Is Scarce

—the elevating and storing of heavy cases, barrels, boxes, crates, etc., must be done by such labor-saving means as the

ECONOMY TIERING MACHINE

Permits one man to lift packages that otherwise require two to four men. Makes any height easy to reach. Nine big features. Send for circular.

ECONOMY ENGINEERING CO., 423 S. Washtenaw Ave., Chicago, 85-L Murray St., N. Y.

ADD TO YOUR PROFITS

By Taking Orders for Bonds

Write for particulars to

ALBERT B. KING & COMPANY, *Inc.*

Bond Specialists

206 BROADWAY, NEW YORK



WHILE-U-WAIT

Rubber Stamp Making Outfits

Require only eight minutes to make rubber stamps. Will also make HARD RUBBER STEREOTYPES for printing. A few dollars buys complete outfit. Send for catalogue.

THE BARTON MFG. CO., 89 Duane St., New York City



The Productimeter

in printing plants all over the country has eliminated all possibility of mistakes in counting production.

Let us send you one on 30 days' free trial. Attachments for any platen press.

Write for new catalog No. 41

DURANT MFG. CO., Milwaukee, Wis.

KEYBOARD PAPER

for the MONOTYPE MACHINE

COLONIAL COMPANY, Mechanic Falls, Me.

New York Office: 320 Fifth Avenue



Don't Guess at Your Output

When this little device, added to your job-press, will tell you accurately what each press is doing.

REDINGTON COUNTERS

will not repeat or jump; all steel; no screws; easy to set; large figures. Equip your presses with them.

For Sale by all Dealers. Price $6.00, U. S. A.

F. B. REDINGTON CO., 112 South Sangamon Street, CHICAGO, ILL.

CARBON BLACK

MADE BY

GODFREY L. CABOT, Boston, Mass.

939-942 Old South Building

ELF AUK (PN) ELF B. B. B. VULCAN MONARCH KALISTA



THE SEAL OF *GOOD* ELECTROTYPES

that give the maximum wear and require the minimum make-ready.

"Where Electrotyping Is a Fine Art"

Lead Mould Electrotype Foundry, Inc.

504 West 24th St., New York

A WAR TIME MESSAGE

To Our Subscribers

The War Industries Board recently issued an order to the publishers of periodicals requiring a reduction of from 15% to 25% in the paper tonnage as compared with last year. One of the regulations is that no subscriber's name shall be continued on the list after date of expiration.

We have always allowed a reasonable time for your renewal order to reach us and in the meantime THE INLAND PRINTER has been mailed you.

To guard against your missing copies we have arranged to notify you one month before your subscription expires. All you will need to do is to approve the order sent you and mail it back to us immediately.

We are counting on our readers' co-operation in this emergency.
Will you do your part?

WATCH FOR THE RENEWAL ORDER CARD AND MAIL PROMPTLY

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, ILLINOIS

There Is No Business That



will bring in so large per cent of profit and that is so easily learned as making RUBBER STAMPS. Any printer can double his income by buying one of our Outfits, as he already has the Type, which can be used without injury in making STAMPS. Write to us for catalogue and full particulars, and earn money easily.

The J. F. W. Dorman Co.
Baltimore, Md., U. S. A.

THE TYPOGRAPHY of ADVERTISEMENTS
By F. J. TREZISE

"This is one of the best books on the subject, and I shall include it in my list of approved books on Advertising. It is well written and artistically gotten up. I congratulate *The Inland Printer* on the work."
Professor Walter Dill Scott.

136 pages, 65 illustrations in two colors. Price $2.10 postpaid.

THE INLAND PRINTER CO.
632 Sherman Street, Chicago



Save Labor Piling Paper

Do not use three or four men to stack cases or rolls of paper when one or two men and a Revolvator will do the work.

WRITE FOR BULLETIN I-42

REVOLVATOR CO. 313 Garfield Ave. Jersey City, N. J.

Sales Agent for N. Y. Revolving Portable Elevator Co.

METALS

Linotype, Monotype,
Stereotype
Special Mixtures

QUALITY

First, Last and All the Time

E. W. Blatchford Co.
230 N. Clinton St. Chicago
World Building New York

Bookbinding
And Its Auxiliary Branches
By JOHN J. PLEGER

Any printer can get information from this set of books that will save him trouble and money, especially if he has to rely upon others to do his binding.

Send for booklet giving contents, sample pages and other details.

The Inland Printer Co.
632 Sherman St., Chicago

We cater to the Printing Trade in making the most up-to-date line of

Pencil and Pen Carbons

for any *Carbon Copy* work.

Also all Supplies for Printing Form Letters

MITTAG & VOLGER, Inc.
PARK RIDGE, NEW JERSEY
MANUFACTURERS FOR THE TRADE ONLY

VOL. 62

The INLAND PRINTER

The Leading Trade Journal of the World in the Printing and Allied Industries

NO. 3

DECEMBER, 1918

THE PRINTER'S WEAKEST ARGUMENT

By HOWARD P. HILDRETH

OUT of a total of twenty-seven printers who solicited me for printing during the thirty days which my tabulation covers, nineteen of them employed "the printer's weakest argument."

"Well, of course" — thus runs their sales talk — "my wife and I have been trading at your store for the past (so many) years." Immediately a man begins this line of stereotyped talk my stenographer puts opposite his name on the "Record of Calls" sheet the one word "Hold-up."

Now "hold-up" may, at first, seem like a harsh term, but in this age of advanced merchandising and salesmanship, any effort to secure business as reciprocation for business given is nothing short of a hold-up.

Surely there is some talking-point about every man's business; if there isn't, that man should not be in business. No argument which I have heard printers use will so quickly "queer" the man as the hold-up argument. No argument will so quickly stamp the character of the firm on my mind as the "give-me-business-in-return-for-business-I-give-you" line of talk.

I have talked with a dozen or more large buyers of printing and in no instance have I found that a job was let merely as reciprocation for business received.

Most buyers of printing look for service, price and quality — unless they have been dealing for some time with printers who understand, without much instruction, just what is wanted. If a printer can not talk service or price and quality he should not be soliciting printing.

In the early Indian pre-Colonial days, the settlers were wont to trade beads and firearms with the Indians for fur skins. This was before our monetary system was devised, and long before merchandising became a science, therefore there was an excuse for such an exchange of merchandise.

But since it has become general for all businesses to be judged or misjudged by service rendered there can not be any basis for such wanton trading.

There is nothing in the category of constructive solicitation which makes it permissible to use this "hold-up" argument. It is a sign of weakness — an admission that the printer does not think he should have the business on any of the sound arguments of salesmanship.

My firm has probably twenty or thirty printer customers. Many of these are charge accounts. It would be absolutely impossible for us to patronize each of them. If it were physically possible, it would bring us to such a chaotic state of affairs that our printing would be a jumbled mass of printers' ideas.

One of the big faults of the little printer is that he does not solicit work properly. He is little because his methods are little — and antiquated. The most successful little printer I have ever known never used any sales argument except his past work and record. He operated six Gordon presses, and kept them busy all of the time in the face of a tremendous competition.

About a year ago a printer came to me and said that he was up against it — had not had a job for a week. I asked him to outline his method of going after work. He began by stating that he usually went after the people with whom he traded.

I never heard the remainder of his story, because I stopped him right there.

I said to him, "Here is a series of envelope-stuffers which I have prepared. I want you to take them, do

the best job you possibly can, and figure your costs after the job is completed. But before you start the job I want you to estimate it on this estimate-sheet and give the sheet to me."

The job was completed in a shorter time than I had considered possible. When the printer came in on the day it was delivered I asked him the cost. He told me — and it was $21 over the estimate.

We compared figures — the actual cost and the estimated cost. That printer learned a lesson in estimating printing. He learned that there is no money in jobs which are taken on a low estimate basis simply to get the work.

But the big fact about this little incident is this: The printer took the series of envelope-stuffers as samples of his work and started out on constructive solicitation. I told him particularly to stay away from the people he had been trading with. As a result, he has built up a business which requires a plant twice the size he had a year ago — and it is still growing.

Another case comes to mind: I was solicited some time ago by a printer who said he had an account with our firm and was desirous of obtaining some work to offset it. In other words, he wanted to do "Indian trading."

It was only a new angle to the "weakest argument." But as we talked, the facts came out. He had been unable to obtain enough work to pay him a decent living, to say nothing of a return on his investment. I told him to go back to his office and choose the six best specimens of his work and go out and solicit with them, but with the admonition that he should keep away from the people he traded with.

That man was surprised when, at the end of a week, he had secured six new accounts.

No, printers do not have to resort to the "hold-up" argument. Somewhere, in every plant, there is something, some little "reason why," tucked away which will land jobs for the plant owner. Good fairies, however, are not always present to point them out.

ADVERTISING YOUR OWN BUSINESS*

By J. LINTON ENGLE

THIS is a subject with which probably every one in this audience is better acquainted than the speaker. . . . But it is a subject ever new and I have really made a serious attempt to give some constructive thoughts which from mere repetition in a new form, if for no other reason, may have at least some merit. Feeling the need of help, I concluded some time since to commandeer the service of a few of the members of our craft. Accordingly I formulated what some of the recipients may have thought a lot of foolish questions — a questionnaire. They didn't express their displeasure, however, but most kindly responded, with the result that I have the opinion of something like thirty-two of the most successful printers scattered throughout the United States and Canada. . . . I am going to read the questions I offered and will then give, as briefly as I can, something of a digest of the replies, with a few extracts:

Should the printer set aside a certain percentage of his annual business for advertising?

If so, what should be the percentage?

What kind of advertising pays the printer best?

What is the relative value of the following kinds of advertising for the printers' purposes? Pick out the three you consider the best in the order of their value, cross off those you don't approve of: House-organs; newspaper advertising; folders and mailing-cards; actual samples of work done for customers; letters; government postals; blotters; annual calendar; rulers, desk-pads, thermometers, lead-pencils and other novelties; annual memorandum-books.

How large should the list of prospects be (based, say, on annual volume of business done)?

Should the printer discontinue his advertising during war times? If he should continue, should he restrict or modify his advertising in any way?

Should the printer follow up his advertising with salesmen or should he expect his advertising to be so strong that it will bring his prospects to his office?

Should he solicit business on a *price* basis, *quality* basis, *service* basis, or all three?

To the first question, "*Should the printer set aside a certain percentage of his annual business for advertising?*" I was quite surprised to find that with two or three exceptions the replies were emphatically "Yes." I had been in some doubt about this myself. As to the percentage that this should be, there was great variety of expression, showing that no one printer can determine for another just what course should be followed in each particular case. One printer, and one of the largest in the country, says from one-half per cent to one and one-half per cent of the annual business done; another says five per cent, and one bravely mentions ten per cent. Taking the average practice,

*The substance of an address delivered before the convention of the United Typothetæ of America by J. Linton Engle, of The Holmes Press, Philadelphia.

however, of the large and medium sized plants, I am convinced that the active, progressive house, no matter how successful today, which wishes to build for the future and to maintain and extend good-will, will spend at least two per cent of the amount of the annual business done and will charge it to the expense of doing business. There is a place in our 9H [the monthly statement of the cost of production] for this. It should not come out of our profits.

As to the relative value of the different forms of advertising, the result is what would be expected. The preference is strongly for actual samples of work done for customers, with folders and mailing-cards combined with form and personal letters a close second. The place of the house-organ, while standing third, is so highly endorsed by those using it that I believe properly it should be considered in the first rank, particularly since it gives the printer an opportunity to show by illustrations and narrative what he is doing for his customers.

There never could be any question that we should not use novelties, such as rulers, lead-pencils, etc. Yet I have known printers who had so little confidence in the product of their own business that they thought they must resort to such absurdities. Those who answered the question have no use for such things.

I was particularly interested to find that four printers gave newspaper advertising first place, and eleven in all mentioned it favorably.

Only six think enough of the calendar even to mention it, and of course none give it first place. I suspect that those who use an annual calendar would not even think of dispensing with it. I am sure our firm would not, though we might not give it even third place. It contains too much suggestive value and is so everlastingly present when it hangs in our customer's or prospect's office that I would about as soon abandon the business-card.

The size of the mailing-list is a mooted question. All agree that it can not be settled arbitrarily. There are too many considerations involved, varying with the character of business desired, territory in which one operates, ability to follow up intelligently, to lay down even an approach to a rule. Some are using 500 names for each $50,000 worth of business done, some double that number. The general sentiment bears out my conviction that for a firm doing $100,000 annually, 1,000 names will give all the prospect material needed, and I doubt whether a list need ever exceed 2,000. The list is hard to compile, and because it is hard some printers grow gray before they begin to advertise, fearing they will have too much waste circulation. Make the list as good as you can, but get a list and use it, even though it may be far from perfect. The sales force should be used to correct, cutting out the dead material, and adding new and live prospects as they may discover them in their daily work. It is a good plan to have the financial rating of the entire list. I have also found it helpful to read the list of judgments and suits entered, as recorded in the daily papers. We have avoided many pitfalls in this way. One thing is certain, no financial dead-wood should be carried. Just for the compilation of the list and watching credit ratings, the annual subscription to Dun's or Bradstreet's is well worth the price.

All who answered the questionnaire said emphatically that the printer should not discontinue advertising during war times. Some have even increased their appropriation. Some think it should be restricted, others modified. All of us agree that winning the war is our first consideration and to that end it is very evident that patriotism should shine forth in one form or another from every piece that goes out. Some of the most forceful advertising I have seen is from a Canadian printer, who has issued a series of war bulletins on which the printer's imprint, modestly appended, is the only sign of advertising. These bulletins are patriotic appeals, heart-to-heart talks from a common-sense business point of view, original verses, war ballads, etc. Their very modesty has made them effective.

A few printers, and those among the most successful as well as largest, do not have a sales force. Usually, however, they do have one or more office men who can visit the customer while the order is in process. All the rest maintain a sales force and agree that the advertising should be followed up by intelligent men who know their business; certainly not by order-takers.

As to the bases on which a printer should solicit business—price, quality and service—I have never had any doubt that service and quality are the only safe and sane standards for our particular requirement. There are very few who do not agree with this conclusion. As one printer says, "Forever forget the price basis." A few, six only, give price a place in their scheme of things, but none feature it as their leader. The proper order is certainly *service* and *quality*. A printer may possibly give only a moderately good quality of workmanship, but he can always give such superior personal attention to the work in hand; make his services, in other words, so indispensable that the customer will prefer to do business with him above all others. I know more than one such concern, making good in splendid measure. Their work is only fairly good, commercially speaking, but their service is of that intimate personal kind that overcomes all obstacles. In many instances it will happen that the desire shown by such houses to give the customer of their best results in an improvement of workmanship. Quality follows service, but it is not first. Our advertising should feature both. I should like to see all mention of price

eliminated from every printer's advertising. It is usually unfair to the other fellow and gains for us nothing of real value. Watch your costs, see that they compare favorably with the costs of your friends in the trade, and then get a fair price. That is all we want, but we must have that.

I suppose some would like to know what sort of copy pays best, what forms of folders and mailing-cards are the best producers, the proper size for a house-organ, how space in the daily newspapers should be used, what sort of a form letter or personal letter gets the bacon. I must say frankly, I don't know. I do know that a campaign, undertaken in dead earnest, carried forward with careful study of your opportunities, abilities and resources, restraining yourself rather in message, in style and form, if persistently adhered to and properly followed up will win out. The printer or some one in his plant should undertake the copy and layout work rather than employ an advertising man on the outside. The very effort at producing something, while it may be faulty in the early stages, in itself insures growth and makes one more self-reliant and hence more useful to the customer. Those who fortunately have an advertising service manager are in the best position. But my point is that none of us, from false modesty, should hesitate to express ourselves in printers' ink. The power to prepare good, convincing advertising will grow with the doing, just as salesmanship improves with usage, at least if the man has real red blood in his veins. . . .

The replies to my questionnaire were so interesting and helpful that I think I should quote from a few of them. A New England printer says:

Most certainly I do believe that a printer should advertise and that he should continue his advertising during the war. I believe the advertising which he does should be of the same kind and nature which he recommends to his clients, namely printed literature. I do not believe any prearranged program can be determined regarding the kind of literature to use, as it would seem to me that before any printer undertakes to advertise to prospects in his neighborhood, the first thing he should do is to make a careful analysis of his territory and shape his advertising policy upon the results thereby attained.

From Wisconsin:

We find small pieces of direct literature will get the greatest returns from the money invested, but an occasional pretentious piece is necessary and we supplement this with form letters. The printer should certainly not discontinue advertising during war times. In fact, it is the duty of every printer to urge his trade to keep up the publicity and with the idea of continuing the great value of good-will.

From Connecticut:

Certainly it is not desirable to solicit business on a price basis. The quality and service are the essential things to be taught, and beyond this the creating of ideas and the selling of them is a very essential part of the printing job of today. In our own business we find that we can create a great deal of business and sell it at a much better price than to consider at all the competitive proposition.

From one who is known in the East for a large measure of success:

I think we feel that a satisfied customer is the best advertising medium. Our business runs about $1,000 per day and we have no traveling salesman, our general policy being, if we solicit business by mail or have voluntary inquiries, to give in reply as full and thorough information as possible. Then, if it be necessary, one of our office force will go to close the contract with the customer.

Of course our business is not the growth of a day but long-continued good service, which means proper attention and interpretation of our customers' desires, prompt attention to deliveries, careful attention to all details, prompt response to letters, prompt meeting of obligations, splendid lieutenants, good coöperation and a fine organization generally, using the Standard cost-finding system, courtesy and sympathy at all times. All of these things have helped our business from the time we occupied five hundred square feet of floor space until now when we occupy more than fifty thousand feet of floor space.

From one who is not a printer, but who does know a lot about house-organs:

As you might expect, I favor house-organs. Today a house-organ must necessarily be small. I believe that the envelope which carries your attractive blotter each month (to use an illustration) might just as well hold a personal letter sort of house-organ. Let us imagine a four-page folder, about 8¼ by 4 inch page size, called the *Craftsman's Review* and marked with The Holmes Press mark, with the superscription "Done at the Holmes Press," under this heading. On the very first page, the "story" would begin. Each monthly number would contain a discussion of some particular job, completed during the month, with perhaps an illustration taken from it or of it. As a different kind of work would be taken up each month, during a year the recipient would learn a good deal about the sort of work you are doing, not to speak of obtaining some useful information about typography, make-up, make-ready, illustrations, etc. Each of these subjects would naturally be brought out by the particular characteristics of the sample under discussion.

From Canada came a message that for real cheer and optimism is a veritable beacon. Here is a concern in a land four years war-weary that has this to say:

As to our course during the war, although we have never been pessimistic, we have proceeded conservatively. Probably the best way to show it would be by some confidential figures with reference to our war years. (I can not quote these, but I can say that while the business in 1914 fell five per cent below 1913, the prewar year, and 1915 thirty-three and one-third per cent below 1914, 1916 was nearly forty per cent ahead of 1913, and 1917 more than one hundred per cent ahead of 1913!) The rather substantial growth, particularly during the last few years, is due almost entirely to our branching out into mail-order printing, which is of course on a contract basis, and which, owing to its being increased tonnage and its consequent assumption of considerable of our overhead, has proved profitable. Our commercial printing, while it did fall off rather badly during the second and third years of the war, owing chiefly to pessimism or conservatism on the part of our customers, has re-established itself on about the old basis. We give

service (not advertising service) and we have a special department to insure it, and to it attribute a good deal of our growth and the fact that we are able to get considerably better prices than the average printer. We never quote below what we think a job can be done for profitably, and do not meet competitive prices. We thoroughly believe in maintaining quality equal to the very best procurable here, and all our sales talk is on the quality and service basis.

The subject of advertising can not be considered by itself alone. Its statements and promises must be backed up by performance in the plant and office; by the workmen, the salesmen, the boss, the telephone operators and by all. The spirit of our advertising must permeate the entire business. A chain is no stronger than its weakest link. No matter how attractive, persuasive and result-getting our advertising may be, if we are weak in any sense in backing it up, it will not save us. I know a printer who some years ago did perhaps the best advertising that we have ever had in Philadelphia. He got the inquiries, too, and he got business, because his workmanship was good. But he couldn't hold it. A customer, developed through his advertising, had an office boy whom the printer seemed to take particular pride in insulting and slighting. The business lasted until the office boy was suddenly promoted to advertising manager. In a day's time a splendid account melted away, all for want of common courtesy. The printer is still holding on by his eye-teeth. His ways are the same as ever, and if he reads this he will commend it, but won't connect it with himself.

I know of nothing more important than courtesy. It should be enforced at all times. The man who comes in to sell us something we don't want is entitled to as courteous attention as the buyer of thousands of dollars' worth of printing. We may not be required to give him as much time, but we should insist that the entire office force make him feel that his reception is a cordial one. It's not only the right thing to do, but we never know when such a man may himself be a buyer.

Absolute honesty in dealing with customers is essential to the successful handling of any business that follows from advertising, and, for that matter, from any other source. We must keep our promises. If through accident, or unforeseen reason, a delivery must be delayed, call the customer on the phone, or see him and frankly explain as long in advance as possible and get an extension of time. But I like Will Eynon's motto best, "We never disappoint." Such a motto pays when it is lived up to as I know it is in his case. It's the best kind of advertising. But let us be frank anyhow in all our dealings and not hesitate to meet a difficult situation in advance. . . .

If advertising is to be followed up, and virtually all agree that it must be followed up by salesmen, then the sales force must have as much or more attention than the advertising. I am inclined to think that there is no business in which it is harder to get good salesmen than ours. We have found it more satisfactory to train our own men and have adopted a somewhat unique but rather successful method for doing this. The weak point in nearly every salesman is that he isn't sold on his own house. He himself really believes the prices he is quoting are too high. If his price for 5,000 booklets is $500, and John Jones down the street offers to do the very same job for $225, he is half persuaded that his competitor knows more about the business than he does. There is danger that even in the face of competition he may almost think his house is robbing his customers. The trouble with him is he doesn't know a blessed thing about costs. If a salesman knows from actual experience what his product costs he will never want to sell below cost and the low prices of his competitors will never disturb him. Acting on this thought something less than four years ago, I put on a young man about three years out of high school, with but little business experience, and kept him working as cost clerk for nine months. At the same time he answered the telephone and met all callers. At the end of that period he knew our costs thoroughly. He then went out to sell and was ready to answer all objections to our prices. He knew they were correct for he had made them up himself from plant and office records. He knew 9H and had no fear of the other fellow. The first year he didn't pay his way, nor the second year. The third year he came through in splendid shape, and promises, if he comes back from war service, to make a star salesman. None of his business is competitive. It is all profitable. As soon as this young man went on the street I took another, one year out of high school, and gave him the same training as the first had had, with a similar result. It is a method that might not be adaptable to all plants, but for us I am satisfied it is the best. But don't expect a miracle. Give the man time. If he is doing solid, conscientious work, he should have *two years* to make good in. We can't expect our advertising to produce instant returns in any large measure. Salesmen, likewise, if they are new to the game, must have time to develop. If the man is of the right type to start with, you can afford to consider what you pay him as an investment, just as the money you put into advertising is an investment. Such a man will give undivided loyalty and will be your very best advertisement.

With a sales force, therefore, in the foreground, and with an organization in the background maintained to give a high degree of personal service and quality of workmanship, there can be no question that advertising will pay any of us who go about it with zeal and *continuity of effort*. Brilliancy and cleverness count for far less than persistency. . . .

In closing, my message to all is to recognize in our own hearts the fact that we are engaged in a craft that has no equal, a craft with a history of 470-odd years of benefits to mankind that can not even be approached by any other trade, profession or business. Show to all comers that we believe in our business, that we are printers from choice and not compulsion. Away with the miasmatic poison of the chronic "bellyacher," who sees nothing but low prices, unfair competition and constant trouble of one kind and another.

Advertising our own business should not be confined to the getting of new business. It should mean also constant agitation for the best trade practices among our own members, explaining to the uninitiated the benefit to be derived from association with the craft, and lending a helping hand wherever we can to bring up the standard of the trade. Such an attitude spells success not only for our organization but for each individual business. We must cultivate the spirit of service. And speaking of service I leave with you this motto: "The business man, lawyer, printer, priest or poet, who earnestly tries to serve his neighbors will earn both money and real happiness, but the man who works for money alone gets that and nothing else."

HOW CAN A PRINTER LOGICALLY PROGRESS?

By MAE FAIRFIELD

THE old adage, "Once a printer always a printer," has been repeated so often that one has to pause and question — Why? Is there any particular reason why a printer must stand still and refuse to climb after he has learned his trade? Or, if the printing-trade is not stultifying, then arises the question, "How can a printer logically progress?"

Now and then we hear of a man who rises from the ranks to become a foreman, and occasionally one becomes a superintendent or proprietor of an office; but these cases are so rare as to be extremely noticeable, and the rank and file usually plod along until sickness or old age removes them from the ranks.

First, we must consider the source of the product — from where are the ranks recruited? What preparation does a boy make to enter the profession? The trade schools are, of course, doing a wonderful work in training the boys who come under their care.

But there are many who enter the trade from the grade schools in the country districts, and when they have a "smattering" of knowledge, come to the cities for "positions," attracted by the lure of better wages. This class of printers is then too old to go to school and not good enough to "make good."

Every one will agree that the first requirement for a No. 1 printer is a No. 1 education. But how few there are who have this quality — and there are fewer still who will make any effort to gain the needful rudiments of grammar to fit them for the "something higher."

In other trades, tools and their uses form an important part of the boy's education — and spelling, punctuation, etc., are as much a part of the boy's "tools" in printing as are composing-stick and type. But how few printers worry about whether a word is properly capitalized, properly divided, and the line properly spaced! Let the proofreader worry about those things — *they* "follow copy."

In one large printing-office a journeyman is employed who says "trow" for throw, "true" for through, etc., and he invariably sets his type the same way. In still another instance a "two-thirder" was requisitioned for copyholder for a day, and the struggle he made to pronounce even the simplest words was appalling! And was he studying? Oh, no — he was simply marking time, waiting for the first of each new year when he would automatically get a "raise." He wasn't worth what he was getting, but he didn't know it.

The progression of a printer is logically through two avenues — he may study and become an estimator and eventually a salesman; or he may enter the service department and make layouts, plans and specifications which should be as truly perfect and harmonious as are an architect's plans when he builds a house.

In either of these capacities a practical printer — if he is the right kind of practical printer — is much to be preferred to the college or school trained man, primarily because he has, first hand, all the mechanical knowledge which the other fellow has not, and either as salesman or service man he can talk and act intelligently regarding the work in hand — the combination of colors, the artwork, the kind of engraving that will print best on a certain kind of stock, etc. — because he has had experience and *knows* absolutely what he is talking about. He knows also, instinctively, after he has worked at the case a while, whether a certain head-line will go in a certain kind of type — he doesn't have to set and reset and set again simply because the head won't fit the space!

And a printer learns other things which are equally as valuable: that forms containing engravings can not be worked and backed the same day, the economical way to cut the stock and fold the forms — all these things are a printer's birthright, and he should claim them and make use of them.

But how many *practical* men are doing these things today? In the majority of high-class offices, college men are usurping these places simply because printers will not make the effort to get the education — the necessary "tools" to work with. It's too much trouble with some — others see no use of it; but the majority are just plain careless about the matter.

A wide-awake printer — one who appreciates the educative value of his calling and who wants to leave the world better than he found it and at the same time make money for himself — will let no opportunity pass for gaining all the knowledge necessary to his progress. He will make use of his "tools" and sharpen them to his own advantage. He will study grammar and master it; typography; presswork; a history of the printing-trade, of papermaking; how to properly combine colors in inks; know what is the logical sequence of pages in books; how forms should be printed; what kind of bindings are best for certain books, etc.

But is this the rule? Scarcely one in twenty — yes, in fifty — of the boys employed in our printing-offices, or the men either, for that matter, knows anything about the old-time printers. And these same old-time printers were masters in the art. A critical comparison of a book printed in the sixteenth century with our twentieth-century printing failed to show much improvement in the looks of the printed page. Of course, in mechanical equipment great strides have been made, but in finished product we haven't so much on the sixteenth-century printer as one might think.

There are so many interesting things in our trade, so many things worth while — and with a mastery of all these things, what is there not in prospect for a printer who will avail himself of them?

Study how things have been done and seek for yourself a newer, better way. A printer should use the knowledge he has at first hand and capitalize upon it. Study to find out how you can do the next job at a saving to your employer and then see how quickly you will become an estimater and occupy the coveted seat in the front office. Study how to combine typefaces, borders, inks, etc., make sample layouts in your leisure moments, and see how quickly you will enter the service department.

Employers are seeking those who can do this service for them and do it intelligently. It is "up to" printers to enter these fields and not look on enviously while a college man "knocks the persimmon." There is a large field and this is the natural, the logical way for printers to progress.

NOTES ON PROOFREADING

By PAUL BARTHOLOW

FAR more than learning or scholarship or style, as a revelation of an editor's character, is the quality of his proof and his way of reading it. It is the first thing that strikes the printer in a new "copy," and it is one of the most unerring tests of precision and education. The art today is in abeyance. Haste and the exigencies of layouts are perhaps an excuse. Training can do much in the way of making a good proofreader, but it can never quite compass more than a tolerable imitation of the qualities required; for the very fact that it is an imitation betrays it to the professional eye like rouge on a woman's face, or a wig, or dyed hair.

Proofreading is so difficult an accomplishment it is not surprising that it is rare. A good and steady eye, a good memory, and concentration of mind are essential. A busy editor who has a thousand things to think of may be forgiven. He will be wise if he depends upon his printer, who is familiar with editorial and authorial vanity and will discreetly help him out of many a rough place. A prudent editor will trust his printer. He will usually be rewarded; his pet rules will be observed when he has forgotten them; his colons, commas and hyphens will be put down in their places and not too often in the bill. So, too, an editor, if he is a strictly honest man, will acknowledge that often the printer has made sense out of a hasty sentence, or by calling attention to it, enabled the editor himself to correct it in time. Unfortunately there are editors who prefer to do it all, and resent correction. Printers all know the effect which advice has over them.

On the other hand, there are careless editors who undervalue proofreading. Thackeray was an example among regular editors, and Pater and Tennyson among writers. The printers of George Meredith led a harassed life. No proofreader could place surely the commas and semicolons in the Meredithian sentence. It is said that Jane Austen could never read proof with any of the painstaking attention that it needs. It is

not surprising, therefore, that A. W. Verrall should assert that the text of her novels is still very corrupt.

Some editors, on the other hand, are meticulous in the extreme, and become the nightmare of compositors and proofreaders. The chief reason is that these editors are never quite sure themselves, and will call for one proof after another simply to change the place of a comma. The question is never quite settled, and the pages go to press and are finally published without any one concerned being thoroughly satisfied that sense and grammar have been improved.

Most editors nowadays have a positive hatred of hyphens. There are sound reasons for using the hyphen with care. Newspapers, in the hurry to be on the street, can not spend much time on the niceties of compound words, and minute accuracies of grammar may be, and often are, matters of dispute even among grammarians. A good rule in regard to the use of hyphens is very difficult to find. The reason is that the insertion or omission of the hyphen is immaterial. Unfortunately there are editors who either do not understand the rule or forget it in the hurry of work. Hence it is possible to find the compound word "common-sense" spelled in several ways on the same page, namely, as "common sense," "commonsense" and, lastly, "common-sense." In one of the most carefully edited of English reviews, I have seen the word folklore spelled in two ways — folk-lore and folklore.

Some very recent writers on English composition, Mr. Bate, for example, would allow a much greater use of the hyphen. In his "English Composition," he cites the word "reform" as an instance. The signification is wholly different in such expressions as "to reform the criminal" and "re-form the regiment." The distinction, if wisely observed, seems agreeable to good sense, while it may add to expression. In an elaborate style, such as De Quincey's, the hyphen has a special license, as it does also in verse. On the other hand, great force and point is gained by avoiding the hyphen. The word "Warofficecommunicationlike" appears in a humorous apologue of Lord Dunsany's with a pleasing effect, the object being to ridicule German compound names and the pedantry that dictates them. I know an editor, without humor, who would make three words in this case. He has a frantic dislike of hyphens and writes "up to date," "so called," "ne'er do well," and "incense breathing."

Should the hyphen be kept in such words as "by-laws," "by-products," "by-paths"? The editor of whom I am thinking prefers to write "bylaws," "byproducts," and "bypaths." These words have an artificial look, and present various difficulties for the compositors and proofreaders, who, besides watching the editorial copy, must be on their guard against their own predilections. There is a difficulty in being artificial; in the long run there are lapses and the proofreader is kept busy looking for the unwelcome hyphen. Moreover, when such elisions turn up for the first time there is considerable doubt in the proofreader's mind how to take them.

There seems to be a growing doubt about the apostrophe which marks the genitive case singular. In some new publications we see such words as "Euripides's Tragedies," "Aristophanes's Plays." Modern English grammarians observe that these forms are not incorrect, but that they are against the "idiom of the language." It seems quite simple to write "The Tragedies of Euripides," "The plays of Aristophanes," but the proofreader is perplexed by the haphazard way in which such expressions are edited. Akin to this breach of idiomatic usage is "hes" for "he's," and, in the abortive memoranda of some scientific writers, it is not uncommon to come across such inconsistencies as "Whos Who," and "Do's" and "Don'ts." A whole book written in this way is a job for the compositor and a problem for the proofreader, who is puzzled to know whether to keep the intruder out or let him in. He may bar the gate against the apostrophe nine times out of ten, but it is hard not to tolerate its presence in the tenth case. Much depends upon the care with which the copy is edited.

During the war the reading of proof has imposed new burdens. To save paper and space a great deal of small type is necessarily employed. The type is frequently changed, sometimes without warning. All this taxes the eyes and the attention of the reader. Few things are more laborious than the reading of a news story in long primer, and foot-notes in six-point type. Certainly the large type of head-lines is a relief, which is one of its justifications. But the variety of type is puzzling. Although one of the essentials of a good proofreader is the ability to distinguish between them, there are flaws and peculiarities which are hard to catch. It is the same with accents. The Continental languages give a great deal of trouble. Carelessness here may wholly destroy the meaning. Of all the differences existing between the European press and the English, perhaps none strikes the reader more than the difference in the paper and print of the foreign papers. Speaking generally, they are much inferior in quality.

The strain on the proofreader's eye sometimes leads to ludicrous mistakes. Not long ago a trade journal appeared with a headline "Alum in Beard" for "Alum in Bread." This mistake is due quite as much to eye-strain as to lack of attention. Such mistakes occur most frequently in newspapers. "A New Titan Found" for "A New Titian Found" is an instance. That these errors are not more frequent is due to the proofreader. His responsibility is a heavy one. Hence the cultivation of his skill is an art, and ought to be made as much of as good editing or clear composition.



SCENE IN VENICE.

Engraved from an oil-painting by Gatchel & Manning, Philadelphia. Printed in four colors, from electrotypes, by The Henry O. Shepard Company, Chicago. Process inks by Philip Ruxton, Incorporated.

EDITORIAL

What a happy and glorious Christmastide we have to celebrate this year! The close of a war that has been the most devastating of all history brings with it the liberation of oppressed nations, the restoration of those who have been ground down under the iron heel of military despotism and for years have lived under the yoke and in fear of tyranny. We, the American people, can be truly proud of our part in turning the tide of battle and bringing victory, again exemplifying the high precepts upon which our nation is founded — justice, liberty and equal rights for all peoples; war, not for self gain, but that others may enjoy the privileges that are ours. Thus, the cessation of hostilities, brought about by the signing of the armistice, again brings joy to all peoples and makes this Christmas season one of praise and thanksgiving such as the world has not known since the dawn of the Christian era. When the signing of the final articles of peace brings an end of war and its desolations, people of all nations will join hands in praise and thanksgiving for the return of peace unmingled with fear, so Christmas felicitations again take on the true meaning of "Peace on earth, good will toward all men."

"The war is over" is now heard on every hand. It is, practically, and we are all thankful that it is. But the fact that the war is about over, that the actual fighting has ceased, does not mean that our boys will return home at once. Some will, but the large majority will be needed on the other side for many months to come. Their duties will be arduous, and time will hang heavily while they are off duty unless provision is made to keep them properly occupied or entertained. A part of this work is already provided for through the great United War Work Fund campaign, in which the seven organizations which have done so much toward maintaining the morale of our men participated during the past month. This is only a part of the work, however. Another feature, and an immensely important one, is the work of the "Great Mother," the American Red Cross. This organization comes to us this month with its Christmas roll-call for memberships, and we are going to answer that call. Out of true thankfulness for the splendid care that has been given our boys over there, and the honor they have brought to us as a nation, we should come forward readily and furnish the necessary funds to carry on the great work of the Red Cross. The sacrifice we are asked to make is infinitesimal compared with that our boys have made and are making, even now the actual fighting has ceased. Read the article appearing in another part of this issue and learn what is being done by the Red Cross toward the reconstruction of those who have been injured for life. Then be ready to answer "present" when the roll is called during the week of December 16 to 23, thereby again proving that the noble deeds of our boys are not going to be forgotten.

In the application of linotype, monotype and stereotype metals the consumer is frequently confronted with annoying troubles which he can not remedy, as they are more or less of a technical nature. The nature of the usage of these metals is also such that waste often occurs which can and should be decreased. Therefore, we take pleasure in announcing a series of six articles, the first of which appears in this issue, on the subject, "Type Metals — Their Care and Treatment," by L. D. Staplin, metallurgical engineer and manager of the type-metal department of the Great Western Smelting & Refining Company. The object of these articles will be to impart as complete data of a practical nature as can be presented regarding many of these troubles. Mr. Staplin has devoted about sixteen years to a combined experience as an alloyer of metals and a publisher's service man, and during that time he has gathered a great amount of knowledge pertaining to the subject. We trust the information given through his series of articles may prove of interest and benefit to our readers.

That the printing and allied industries have been giving their whole-hearted and unreserved support to the Government during the trying times through which we have been passing has been set forth in these pages several times. The publicity which has been given by the printers toward the various campaigns, together with the other work done, can not be measured in dollars and cents. In addition, the allied interests have given and loaned generously of their money. It would be interesting to know the full extent of the financial support given. Were it possible to secure the actual figures from all branches throughout the country, the results would undoubtedly be surprising. A very slight idea can be gained from the few reports on the Fourth Liberty Loan campaign which we have received from some of the branches. In Chicago, the lithographers' subdivision subscribed a total of $413,450, an increase of $189,600 over the amount sub-

scribed to the third loan. The printers' and binders' subdivision subscribed to the amount of $2,301,650. In New York city, Photoengravers' Union No. 1 shows a record of $177,340 subscribed to the fourth loan, and $302,840 to the three previous loans, also $71,983.50 in War Savings Stamps, making a grand total of $552,163.50. The electrotyping and stereotyping industry of New York city pledged $50,000 to the fourth loan, but the subscriptions more than doubled that sum, totaling $123,150, or an average of a little over $150 for each person employed in the industry. These sums would undoubtedly have to be multiplied many times in order to reach the grand total subscribed by all in the allied industries. Combining this with the large number from all branches who have entered the service, it will readily be seen that the printing and allied industries have had no small part in cleansing the world from the curse of a military autocracy.

Inspiration.

To inspire patriotism and respect for Government, The Henry O. Shepard Company and The Inland Printer Company, commencing Flag Day, June 14, 1918, invited their employees to unite with the executives in a patriotic meeting commemorating the ideals for which "Old Glory" stands. So successful was the gathering, it was immediately decided to continue such exercises, in harmony with the spirit of the times, resulting in the appointment of a committee in charge and the decision to assemble each alternate Friday of every month in the pressroom of the Shepard company.

Prominent speakers have gladly accepted invitations to address those meetings, and their inspiring and uplifting talks have enthused all with the love of country and determined zeal to stand back of the Government.

We believe this effort of these corporations was the pioneer in the printing and allied trades. We know and feel that unanimity of spirit between the employer and employee has been the outgrowth of them and placed the entire organization upon a higher plane. However greatly to be desired is such an object, it is as nothing compared with the building up of the true American ideal in the hearts and minds of all. If there ever was in this organization a semblance of pro-Germanism, it has been either stamped out or put to sleep. Not only the addresses by the speakers, but the singing of "America," "Star-Spangled Banner," and other patriotic songs, has led every one present to thank God we have lived under a republican form of government, and in the "land of the free and the home of the brave."

But the culmination of all the inspirational effort was surpassed when on November 15 The Henry O. Shepard Company, The Inland Printer Company, Buckley, Dement & Co., whose offices are in the same building, and all their employees united in a Peace Jubilee meeting and listened to magnificent talks by Judge Edwin K. Walker and John H. Clayton. Harry Hillman, editor of The Inland Printer, sang with fervor and feeling a solo, "America, My Country," and led the community singing, assisted in a masterly manner by H. H. Flinn at the piano.

It is not proposed to stop because peace has been declared. The meetings will continue along the same lines to discuss the great questions of reconstruction before the world and glorify the deeds of heroism of our soldiers and sailors across the seas.

Let us hope that what these corporations have done may be an example to others and foster in the hearts of employer and employee love of country, harmony of desire and united endeavor to put into our work the best efforts in us.—James Hibben, *Vice-President and General Manager*,
The Henry O. Shepard Company,
The Inland Printer Company.

The Re-education of the Soldier.

One of the biggest problems that this country and the printing-trade has ever had to tackle is the replacement of the soldiers in civil life after the war, but a portion of that problem is even now knocking at our doors and demanding attention. A certain number of these soldiers will come home physically unable to take up their old positions in the composing-room at the case or on the stone; what are we going to do with them?

The United States Government and the Canadian Government, with the aid of some of the manufacturers of machinery, are already working on the problem, and schools have been established where the disabled soldier can receive free instruction in the lighter work of his craft and be again made a self-sustaining member of society.

Do not make the mistake of considering this as a charity. It certainly is not, nor do those engaged in the work so consider it. It is the right and due of these heroes who unhesitatingly gave their business prospects and risked their lives that "liberty might not perish from the earth."

If you know a printer who has returned from the field of battle disabled for his former post in the composing or the press room, encourage him to take up a part of the work that he can do, and give him a chance to learn it, teaching him yourself if necessary. If you can not do this, put him in touch with the Red Cross Institute for Crippled Soldiers in New York, or, if in Canada, with the Disabled Soldiers' Commission of the Government.

So far as the printing business is concerned, we will not always be hampered by restrictions that cut our product, and will need all the brains that we can persuade to enter the workrooms. There is no surplus of gray matter in printing-plants that would warrant the missing of any chance to win back the skill of those who have been physically made temporarily less efficient, but who still retain all their knowledge of the trade.

Remember this when the opportunity occurs to send a returned printer to one of the schools maintained by the composing-machine manufacturers or that of the Red Cross Institute.— *Bernard Daniels.*

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names, not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

"The Inland Printer" a Magazine of American Patriotic Propaganda.

To the Editor: GRAND RAPIDS, MICHIGAN.

We are very grateful indeed for your kind letter of the thirtieth giving us information about folding-machines.

While acknowledging the above, the writer is desirous of expressing appreciation of the October number, in which is contained so many patriotic advertisements for THE INLAND PRINTER. The entire lot, we think, reflects great credit upon THE INLAND PRINTER as a magazine of American patriotic propaganda. POWERS-TYSON PRINTING COMPANY,

per A. K. Tyson.

EDITOR'S NOTE.— We heartily appreciate the above letter. It has been the aim of THE INLAND PRINTER to open its pages, so far as was possible, to all of the various war activities, and we take pleasure in again passing on to our advertisers our appreciation of their coöperation in making the October issue a strong patriotic number.

"Discrimination in Regard to Age."

To the Editor: PITTSBURGH, PENNSYLVANIA.

I read with considerable interest the article in the July number of THE INLAND PRINTER, by David B. Metcalf, entitled "Discrimination in Regard to Age," but must say I differ with him in regard to the reason for what he terms discrimination.

It is true there may be a certain amount of discrimination in regard to age in all trades, and probably more so in the printing-trade.

Mr. Metcalf seems to place the blame for the present economic struggle of the printing industry entirely on the "young" foreman. I differ with him. Naturally, a compositor or any other employee is expected to produce a certain amount of work in a day, often under adverse conditions — and in these days of competition the start of a job in the composing-room may determine the profit on the finished product. Printing has advanced to a greater degree of efficiency than most other trades, and I believe it is the duty of the employee to keep abreast of conditions — in fact it is a necessity, for one method of producing a job today may be obsolete tomorrow.

Naturally, when a man has worked at the business for a number of years he has his own ideas as to the best method of doing a particular piece of work, but he should also remember that the foreman has the privilege of thinking as to which method is the best. When a man is given charge of a printing-office it is up to him to produce the work satisfactorily, and if he hires a printer who has failed to keep abreast of conditions there is no legitimate reason why he should be retained. As far as I can see, in regard to the discrimination on account of age this seems to be the one obstacle to the elderly printer.

ARTHUR C. GRUVER.

Increases in Costs of Bookbinders' Materials.

To the Editor: HAMMOND, INDIANA.

We are enclosing herewith circular which we are sending to our customers, giving the increases in the cost and percentages on the major part of the commodities used in the manufacture of books. To cover these conditions we insert the following clause in all our contracts, which we presume all other printers and bookbinders in the country are doing:

"This contract is accepted for immediate manufacture and is based on the present cost of commodities entering into it and on the present scale of wages now being paid in union shops in this vicinity. Should these advance or decrease during progress of the work, the price will be subject to a proportional increase or decrease."

It occurred to us that you would be interested in the same.

W. B. CONKEY COMPANY,

W. B. Conkey, President.

List of recent increases in cost of book binders' materials showing reason for advanced price of books

BOOK CLOTHS	VELLUM DE LUXE	COMMON INTER	BINDERS BOARD
3/24/1916	13c yd.	17c yd.	$1.40 per bdl.
10/ 9/1916	15c "	20c "	1.60 "
6/14/1917	17c "	23c "	2.00 "
12/ 3/1917	22c "	26c "	2.15 "
4/15/1918	32c "	35c "	2.25 "
or about	150%	100%	60% inercase

Super	from 4c	per yard	to 11c	or	175%
Gold	" $ 7.75	" pkg.	" $11.00	"	42%
Endsheets	" 1½c	" lb.	" 9c	"	100%
Muslin	" 8c	" yd.	" 18c	"	125%
Heavy muslin	" 15c	" "	" 35–40c	"	133%
Glue	" 8c	" lb.	" 24c	"	200%
Thread	" 85c	" "	" $ 2.00	"	133%
Glycerine	" 17c	" "	" 65c	"	280%
Lumber	" $11.00	" M	" $15.00	"	300%
B Binders Inks	" 1.25	" lb.	" 2.50	"	100%
Paste—dry	" 2c	" "	" 9c	"	350%
Tape for sewing	" 35c	" gr. yds.	" $ 1.40	"	300%
Wrapping Paper	" 6c	" lb.	" 12c	"	100%
Nails	" 2½c	" "	" 6c	"	140%
Wire	" 8c	" "	" 22c	"	175%
Lining Paper	" 3c	" "	" 7c	"	133%
Cotton String	" 17c	" "	" 70c	"	312%

Labor.....33% to 100%, and in some cases even more.

These are the principal commodities used in book making, although there are a number of other items of general expense, such as coal, oil, machine parts, etc., that are not listed, but the increase in cost is in many cases doubled and quadrupled.

Very truly yours,

W. B. CONKEY COMPANY

October 10, 1918 HAMMOND, IND.

Reproduction of Circular Sent Out by the W. B. Conkey Company, Showing the Recent Increases in Costs of Bookbinders' Materials.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

THE electrotyping and stereotyping houses have announced a ten per cent advance upon prices ruling since the beginning of last April.

ANDREW WYBRANT PENROSE, managing director of A. W. Penrose & Co., the well-known photo-process supply firm of London, died recently at the age of fifty-eight.

THE Federation of Master Process Engravers announces that, in consequence of the recent increase of wages and prices of materials, it is necessary to make a further advance of fifteen per cent in prices, to be added to all invoices in addition to the existing twenty-five per cent advance, making a forty per cent advance in all.

THE Postoffice Department is setting a good example in the way of paper economy. It now uses envelopes made of printed forms used by the department which are either obsolete or stocked in such large numbers that a few tens of thousands can be spared. Most of the government offices, also many other big business concerns, must have tons of unused forms which could be utilized in a similar way.

THE contention in the Dublin printing business, which lasted about three months, and affected about four hundred men, has been settled. The Lord Mayor of Dublin finally succeeded in bringing representatives of the masters and their employees into a conference. After prolonged discussion, terms were offered by the employers which the delegates of the workmen guaranteed would be accepted by their union, and it was agreed that work would be resumed. About one thousand four hundred girls, belonging to the Irish Women Workers' Union, engaged in the bookbinding and kindred branches, have been idle many weeks, owing to the dispute. These will now go back to work.

ITALY.

THE Italian Paper Commission has arranged that the price of printing-paper of the three standard types, for October to December, inclusive, will be (at the current rate of exchange), $46.42, $48.22 and $49.35 per quintal (or about two hundred pounds), exclusive of the government tax and the cost of packing. The minimum (maximum?) substance weight in each case is to be 65 grams per square meter, and the chief difference between the cheaper and the dearer kinds is that the latter is better sized. Orders of less than five quintals (or about half a ton) of paper of any particular sort, size and weight are not allowed to be accepted, and it is recommended that orders should be for a certain number of quintals, not odd quantities, and that the sizes specified should always be in tens of centimeters (for instance, 70 by 100 centimeters, etc.). It is intended to establish a tax of 5 lire per quintal (about 40½ cents per hundred pounds) on all common paper, excluding news, and 20 lire ($3.86) per quintal on fine paper selling at the price of 325 lire per quintal ($31.36 per hundred pounds). New publications, if appearing daily or weekly, must not exceed a page size of twenty-five square decimeters, or if published at lesser intervals not more than eighty square centimeters.

AUSTRALIA.

THE West Australian Government finds that it has thirty tons of obsolete printed forms. Somebody certainly was a friend of the printer.

A CONSIGNMENT of Roman Catholic books from a firm in Freiburg, Germany, which arrived at Sydney in December, 1916, and were seized as a prize by the customs office, formed the subject of an inquiry by the president of the Admiralty Prize Court. A ruling was made that the goods were a lawful prize.

IT is stated that cardboard receptacles, with top and bottom made of tin, are now being used in Australia for packing purposes, and, furthermore, that the Institute of Science and Industry has been successful in discovering a varnish in which these receptacles can be dipped so as to make them available for holding kerosene and turpentine.

THE government of New South Wales has adopted a new method of economizing in the use of official envelopes. It has discovered that one big envelope for the conveyance of foolscap papers can be made to perform the duties of no fewer than forty-five, and the same principle can be applied to smaller envelopes. It is quite unnecessary for the address on an envelope to sprawl from end to end, and consequently the front and back, by means of printed black lines, are divided into forty-five spaces of about 2½ by 1½ inches each, wherein fresh addresses may be written successively. The envelope is never sealed, being secured by means of a steel paper-fastener.

GERMANY.

IT is reported that eight large weaving-material firms have united with a view to the production of cellulon yarn on the basis of a new spinning process. Hitherto, cellulon yarn has for the most part been produced by the German paper industry.

THE *Hamburger Fremdenblatt*, published at Hamburg, has passed its ninetieth birthday. To celebrate this it issued an illustrated number describing "Hamburg Ninety Years Ago." The rotogravure process was used to get this out. This journal is one of Germany's most prominent dailies, and to produce it has sixteen stereotype-plate and seven photogravure rotaries. As a part of the celebration the company donated to the mutual benefit society of its employees the sum of 100,000 marks, and disbursed special bonuses to all its staff and work-people.

SWITZERLAND.

THE paper shortage is so acute that the *Freie Zeitung* and the *Independence Helvetique* temporarily suspended publication because they had used up their ration allowance of paper. The supply of paper is now rationed for all daily newspapers on the same lines as for other periodicals.

ACCORDING to its newly issued city directory, Lucerne has eighteen printing-offices, of which five also do bookbinding. In addition, there are twelve separate bookbinderies. The city also has two wood-engraving concerns, a wood-type manufactory and an electrotype foundry. There are eight bookstores in the city.

INDIA.

THE Government of India is considering the desirability of establishing four copyright libraries — at Calcutta, Delhi, Madras and Bombay — to each of which it will be incumbent on the publisher of every book to send a copy for record and future reference.

IT is stated upon authority that with an improvement in the demand for plumbago, there is every possibility that Ceylon will be able to furnish about thirty thousand tons a year for some years, as the amount of machinery used in the mines is steadily increasing.

SOUTH AFRICA.

IT is announced that the first papermaking plant to be established in South Africa is now in course of erection at Vereeniging, about thirty miles from Johannesburg, which is rapidly becoming a great industrial center.

RUSSIA.

IT is reported that there are some eighteen hundred journalists in Moscow without means of sustenance, and that fifteen of them have committed suicide.

Collectanea Typographica

By HENRY LEWIS BULLEN

To every man there openeth
A way, and a way, and a way.
And a High Soul climbs the High Way,
And the Low Soul gropes the Low;
And in between, on the misty flats,
The rest drift to and fro.
But to every man there openeth
A High Way and a Low,
And every man decideth
The way his soul shall go.
—John Oxenham.

* * * *

Personality.

SPOKEN like a printer of affairs: "The biggest part of your bargain with us is the Personality that goes into every job we produce."—*The Herald Press*, Montreal. Personality is the big word in Printing, as it necessarily is in every art. Printing is an art, largely. It includes the art of attracting and the art of persuasion, and the power to exercise these potentialities may or may not depend upon the use of decoration, for in that respect Printing is akin to the arts of singing and of oratory. Printing is, indeed, akin to all the arts, for all arts spring from the writing art — the Mother Art, of which Printing is the modern time-saving development. Printing is second to no other industry in possibilities of expansion. Statistics show that it is expanding more rapidly than any other industry in the United States. The gross profits of printing are larger than the gross profits of any other important industry. Why, then, are so many printers complaining of lack of business and lack of profit? For many years *Collectanea* has pondered that question. The answer, we believe, is that to succeed in the printing business one requires exceptional ability. The majority of printers fall far short of measuring up to their business. They lack Personality and some other necessary qualifications.

* * * *

Teach typography only to lads of more than average mentality, good character and the ability to express themselves lucidly in writing.



Ever faithfully Yours
Bayard Taylor

Bayard Taylor, Printer-Author, 1825-1878.

Publishing his first volume of poems while yet a printer's apprentice, he achieved notable distinction as a poet, novelist, journalist and lecturer, and at the time of his death was U. S. minister to Germany.—See any American encyclopedia.

Bayard Taylor, Printer.

JAMES BAYARD TAYLOR, born on a farm near Kennett Square, Pennsylvania, in 1825, was educated in the public schools. Of his boyhood he once wrote: "The books I read came from the village library, and the task of helping to fodder on the dark winter evenings was lightened by the anticipation of sitting down to Gibbon's 'Rome' or 'Thaddeus of Warsaw' afterward." Again: "I have never forgotten the days I spent in the little log schoolhouse and the chestnut grove behind it." He was studious, and found inspiration in good books; his folks were Quakers, and so were his teachers.

At the age of seventeen Bayard Taylor got his first employment as a teacher, but not liking that work he bound himself as an apprentice for four years to the publisher of the weekly paper in West Chester. While an apprentice he said in a letter to a friend that he "cherished hopes of occupying at some future day a respectable station among our country's poets." At nineteen he published some poems which he had contributed to various periodicals, and actually derived a little financial profit from the venture. He then conceived the plan of touring Europe and paying his way by sending letters of travel to a group of newspapers and magazines. There was at that time, 1844, no tide of travel to Europe, and little knowledge among Americans of European countries. He started with one hundred and forty dollars, paid twenty-four dollars for a second-class passage on a sailing vessel, toured Europe, mostly afoot, for two years, and came back with no little fame, a broadened vision, and the copyright of "Views Afoot, or Europe Seen with Knapsack and Staff," of which six editions were sold during the first year. In 1855 the twelfth edition was issued.

On, on, through broadening vale and brightening sun
I walked, and hoary in their old repose
The olives twinkled: many a terrace rose
With marbles crowned and jasmine overrun,
And orchards where the ivory silkworm spun;
On leafy palms outspread, its pulpy fruit
The fig tree held; and last the charm to close,
A dark-eyed shepherd piped a reedy flute.

Returning to the home of his parents, he started a weekly newspaper, the *Phœnixville Pioneer*. Its publication was rather tame work for a traveled youth who had already secured the friendship of Powers (the sculptor), Longfellow, N. P. Willis, Horace Greeley and other shining lights of literature and journalism. So, in a year or more, he determined to make his way with his pen in New York. From that time until his death he was a contributor to the *Tribune*, of which he became a part owner, and was for a time one of its editors. He became proficient in modern languages. His chief literary work is a translation of Goethe's "Faust." In 1849 he visited California and wrote of the gold diggings; in 1851 he was in Egypt and Asia Minor; in 1852, in India, and he joined Commodore Perry's historic expedition to Japan in 1853. In

1862-63 he was secretary of legation in St. Petersburg; in 1874 he was again in Egypt and also in Iceland; in 1876 he was selected to write the National Ode, which he read at the opening of the Centennial Exposition. In 1878 he was appointed minister to Germany, in which office he died. Of books of travel he wrote eleven; of novels, four; of poetry, fourteen, and from first to last he was a popular lecturer. For the greater part of his life he resided on his ancestral farm, near Kenneth Square, in a comfortable home in which he entertained his friends in cordial fashion.

But since I am sated with visions,
Sated with all the Siren Past and its rhythmical phantoms,
Here will I seek my songs in the quiet fields of my boyhood;
Here, where the peaceful tent of home is pitched for a season.

Bayard Taylor was an upright man, so lovable that he had no enemies and enjoyed the ardent friendship of the best and greatest men of his time at home and abroad. By no means a genius, he was in his time a popular author. Three biographies of him have been published, the most extensive, the "Life and Letters of Bayard Taylor," in two volumes of 784 pages, passing through four editions. Several poets have commemorated him, among them Whittier, with whose characterization of our printer-poet we shall conclude:

From humble home-lays to the heights of thought
Slowly he climbed, but every step was sure.

* * * *

Utility of the Printer.

The lessons which you learned at school,
That you might not grow up a fool,
Had all, in scientific rule,
Been published by the Printer.

The doctor can not meet the crooks
Of all the cases, till he looks
Upon the pages of the books
Supplied him by the Printer.

The lawyer for a wit has passed;
But high as he his head may cast,
He would be but a dunce at last,
Were it not for the Printer.

Who is it that so neatly tells
The various goods the merchant sells,
Inviting all the beaux and belles?
Who is it but the Printer.

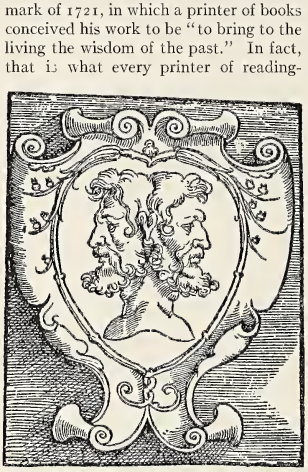
* * * *

War-Time Prices of Paper.

DURING our Civil War the prices of paper were higher in proportion than they are at this time. Eight cents a pound was paid for old books with their covers on by the junk dealers in Philadelphia in 1862. However, paper was paper then — not wood-pulp or clay.

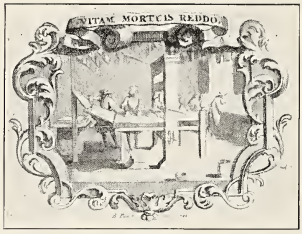
Printer-Marks.

FROM time to time *Collectanea* will reproduce the insignia of the early printers. Many of these insignia are beautiful; each of them expressed an idea, such as is found in the unidentified mark of 1721, in which a printer of books conceived his work to be "to bring to the living the wisdom of the past." In fact, that is what every printer of reading-



Printer-Mark of Johannes Secerius, who printed in Hagenau, 1519-1535. Hagenau is in Alsace, near Strassburg.

matter is doing. The printers of the first three centuries of typography took great pride in their insignia. None of the so-called trades, except the goldsmiths, used such marks, and those of the goldsmiths were merely certifications of the sterling quality of the metals they used in their manufactures. The printers



Unidentified Printer-Mark of a French Printer, beautifully engraved in 1721. The motto: "To bring to the living the wisdom of the past."

alone among manual workers were honored with an insigne established by an imperial decree. It is the insigne formerly used by the United Typothetæ of America.

The insignia of the earlier printers were significant of the high esteem awarded to our art, for no mere merchant or banker or manufacturer was permitted to use such a device. Only those holding exalted positions or who were of exalted families were permitted the use of a coat of arms or similar device with which to mark their property and appointments.

The most complete work on printer-marks is "Marques Typographiques," by L. C. Silvestre, 2 vols., 8vo, Paris, 1853, 1867, which, however, deals only with the marks of the French printers. It contains 1,310 woodcut reproductions. The earliest collector of printer-marks was Frederic Roth-Scholtz of Nuremberg, a successful printer who took great intellectual pleasure in his work of printing. He published in 1730 his "Thesaurus Symbolarum," a folio, containing 508 copperplate reproductions. It is one of the rarest books relating to printing. The only work on our subject in the English language is "Printers' Marks, a Chapter in the History of Typography," by W. Roberts, London, 1893, 8vo, pp. 261.

In the long period during which printers almost invariably used a printer-mark, the printers were without exception members of guilds which preserved the privileges and maintained the dignity of our art and mystery. There was general prosperity; no bargaining; no price cutting; no trickery of competition. A printer could be a gentleman because he was not permitted to be a huckster.

* * * *

Ancient Printers' Guild Rules.

IN the sixteenth century a bookbinder of Stockholm, named Keiser, fifty-five years of age, inherited a printing-office. This inheritance was of no value to him until he had served the usual term of apprenticeship in a printing-house. Only a duly trained printer could operate a printing-plant. In Constance, one David Haut inherited a printing-office from his father and proceeded to operate it. Two journeymen in his employ discovered that he had never been apprenticed to printing, though he had been to type-founding. This violation of the guild rules caused all Haut's journeymen and apprentices to strike. They were upheld by the guild. No journeyman printer was permitted to marry any woman other than one of unexceptionable morals, and who could produce a certificate of legitimate birth and good behavior. No printer addicted to carousing could obtain any benefit from the sick fund. A feast was in order when an apprentice was admitted to the rank of journeyman; the apprentice paid for the feast; but the expense was limited to $10, and "no females to be admitted to the feast."

* * * *

Only businesses established upon good character are successful. The prosperity of "sharp" traders is as unstable as a house built upon sand.

PUTTING THE PRINTING BUSINESS BACK ON A PEACE BASIS.

BY WALDON FAWCETT.



ITH the entire printing industry rushing back to a normal peace basis, or better than that, it becomes a question for the industry itself to decide whether or not any of the economies and limitations imposed by war-time necessity shall be translated into permanent trade customs. This issue of the ultimate fate of the "reforms" that have been worked out in conference with printers and consumers of printed matter is, in the estimation of the officials at Washington, vastly more important than mere details of the removal of the regulations that were imposed during the year 1918.

From the moment that the signing of the armistice signaled the end of the world war it was manifest to the officials of the War Industries Board at Washington that the end of the system of paper "rationing," etc., was in sight. To be sure, the Pulp and Paper Section could continue to exercise its mandatory powers for some months, inasmuch as the War Industries Board is not called upon to close up shop until the President issues his formal proclamation of peace. However, the exercise of restrictive or repressive authority, except in case of dire need, is against the post-war policy of the Government. At best, moreover, compulsion can survive but a few months.

With a sincere solicitude for the welfare of the printing industry at large, the practical printing-trade executives who have been serving Uncle Sam as dollar-a-year volunteers at Washington have turned their attention to the task of putting the printing business back on a peace basis with due regard for the lasting prosperity of the industry. It is with that ambition, and not through any desire to preserve a remnant of the power that was vested in them during the war, that these men will urge their fellow craftsmen to make habitual some of the policies that were forced upon them.

"Cut out the waste for your own good" is the motto which the printing-trade executives will bring back to the industrial environments from their period of service at war headquarters. Cutting out the waste, it may be explained, does not mean persuading a customer to make a permanent cut of ten or twenty per cent in his catalogue output as was the war-time prescription. Neither does it mean holding down arbitrarily to seventy-pound stock for magazine, trade-journal and catalogue inserts. It does mean, however, a halt in demanding, say, that a paper-mill fill an order for a single ton of paper of a special pink tint. Such orders, involving an undue proportion of overhead, tend to hold up printing costs and work injury to the trade at large.

The "conservation campaign" with respect to paper and paper products went by the board with the end of the war, being succeeded temporarily by the "salvage campaign" for the benefit of the Red Cross. It is the feeling at Washington, however, that commercial printers will be wise to encourage, solely for their own selfish ends and through no patriotic necessity, a spirit of reasonable and intelligent conservation in the use of paper. This is on the theory that paper conservation, within rational bounds, makes for the proverbial "satisfied customer." In the background there is the possibility of a revival of an acute paper situation as a sequel to extravagance in the use of paper.

No person in authority at Washington is willing to take the rôle of an alarmist with respect to the paper situation, even as regards news-print, but superior opportunities for obtaining information have begotten conviction in official circles that there is just as much need to guard against a "runaway" market in paper as in steel. Official Washington has, for example, a keener conception than some private interests of the proportions to be attained by the after-the-war export demand for paper. It remains to be seen, too, whether permanent new exactions will not be made upon our pulp resources to meet the requirements of the business interests that, during the war, shifted from metal to fiber containers and do not intend to shift back.

Paper and printing specialists contend that if it is the sense of the trade that any of the war-time "reforms" should be definitely adopted as trade customs, this is pre-eminently the time to bring it about. The theory is that the commercial printer is going to be in a position to stand out for his economic ideals because the printing-trade is in for a boom and the craftsman, with more business than he can handle, can insist on a point as he could not do if competition were keener. This expectation of a boom in the printing industry, ranking with the expected phenomenal boom in the building trades, is based not only upon a knowledge of the backed up demand that has awaited the lifting of the government restrictions, but also upon a realization of the inevitable activity in advertising.

At a conference of the War Industries Board a few days ago, Manager Reeves of the National Automobile Chamber of Commerce remarked that in his estimation the passenger automobile business would have to be "re-established" and that this would involve not merely renewed but unprecedentedly heavy advertising via every medium that can be employed. This expression is but typical of the sentiment that comes from every quarter of the business world. Chairman Colver of the Federal Trade Commission stated to the writer a short time ago that he looked forward to an unparalleled use of printed matter for purposes of trade promotion. Admittedly this may come about rather gradually, because many of the factories that have been engaged with only a fraction of their capacity on war work will require several months to get back to a basis of one hundred per cent production of their chosen specialties, but it will be in full swing before winter is over.

With the object of learning whether temporary changes of habit in labeling, wrapping and packaging in the various fields of trade will have any lasting reaction on the printing industry, I have consulted the experts at the Conservation Section at Washington and at the United States Food Administration regarding the attitude of producers of package goods. Everywhere I have been told that, with a few notable exceptions, the disposition is to go back as quickly as possible to the old practices, regardless of the fact that the routine involves double wrapping, odd-size packages and other features that the conservationists object to as extravagances. Perhaps if the war had been prolonged so that manufacturers had become fully reconciled to simplified "dress of the foods" the result might be different, but, as matters are working out, printers may be prepared for immediate resumption of demand for labels for "baby" cans, wrappers for "trial size" packages and printed matter for the "free samples."

The same is true, only more so, of counter and window cards, cut-outs, display racks, etc. It was a foregone conclusion that users of printed matter would to a great extent return, after the war, to their old program for the use of "dealer helps" and display devices. A factor is being injected, however, that bids fair to intensify rather than diminish this demand. It is found in the labor situation. Authorities who take cognizance of the loss of 5,000,000 human beings in the European conflict, the sacrifice of 120,000 Americans to the influenza within a space of eight weeks, the demands of quickened commerce and industry, including the new American merchant marine, are unanimous in the conclusion that the world is likely to be short of help for some years to come. With retail-store help insufficient in quantity and unsatisfactory in quality it seems inevitable that there will be a greater rather than a smaller demand for all the printed forms and display or demonstrational devices that contribute to make an article of commerce a self-seller.

This same shortage of help is, in the estimation of the observers at Washington, certain to be translated via other channels into an increased demand for printed matter. A most interesting case in point is afforded by the situation with respect to traveling salesmen. In the days when the screws were being applied to the consumption of paper for catalogues and house-organs, and when the edict had gone forth that no new house-organs could be established, Director Donnelley of the Pulp and Paper Section received not a few requests for paper "allowances" for firms that had not in the past issued catalogues or house-organs but desired to publish such trade literature in order to have it take the place of traveling salesmen who had left their jobs in order to go into the army or into other fields. The most interesting thing about this newly revealed turn of affairs was that the Paper Administrator, even as he was making a cut of twenty-five per cent in the paper tonnage of established house-organs, ruled that consideration was due the paper needs of the newcomers who had not issued private advertising magazines, but desired to do so by way of drafting substitutes for their salesmen.

The moral of all this, as it is sensed at Washington from the first-hand information that has been received, is that not a few mercantile houses that in the past regarded traveling salesmen as a prime requisite will henceforth, from choice or necessity, be completely reconciled to the use of printed matter in lieu of the old form of personal representation. Some firms that have made the experiment have advised Washington that in future they will "compromise" between the two.

From the practical printing standpoint, perhaps the most significant element in this particular heritage from the war is that it has been agreed in the conferences at Washington that if direct advertising is to serve as an acceptable proxy for traveling salesmen it is essential that the printed matter be not only intimate in character but that its visits be frequent or at regular periodic intervals. In acceptance of this theory, official Washington, even in the days when the paper pinch was most severe, looked with favor upon the action of the very considerable number of firms that have, in the trend of the past few months to the "silent salesmen," changed from the issuance of annual or semiannual catalogues to the publication of monthly flyers in order to be closer to their respective markets. Incidentally, it may be mentioned that the printing industry has come through its war experience with the standard catalogue proposition just where it was. For all its regulation of paper weights, colors and sizes, the federal authority did not seek to exert even an indirect influence for the standardization of catalogue size, considering this outside its province.

If anything, the war agencies of the Government, through their influence on the side of a recognition of the value or prestige of printed forms of distinctive size and outline, have endorsed individuality in printed matter. This question came up at Washington as a clean-cut issue when plans were under discussion for a reduction in the tonnage for calendar manufacture. The calendar printers made it clear that they were willing to use, for both backs and pads, stock of lighter weight, etc., but they objected strenuously to any demand for a reduction in the size of calendars. Their point, and it was ultimately conceded at Washington, is that distinctive shape in the case of a calendar or other piece of printed matter may come, with the passage of years, to have the significance of a trade-mark form, and that to alter these familiar forms, say through a horizontal cut in calendar sizes, would be equivalent to tampering with trade-marks. Standing for the same principle, the label manufacturers, in preliminary discussions at Washington (discussions that came to an end with the sudden collapse of the war), insisted that whereas they could use lighter paper stock and could, if need be, eliminate color, partially or wholly, in label printing, it would be disastrous to undertake drastic reduction of the size of unique and distinctive labels.

The labor shortage that is driving business America to an increased use of printed matter is bound to be felt to some extent, of course, in the print-shops. Eventually, employing printers will presumably have a chance to invite the men to come back who have entered the army or navy and whose jobs are yet open. This can not come to pass at once, however. By the time this number of THE INLAND PRINTER reaches its readers, demobilization of the major portion of the men in camps and cantonments in the United States will be in full swing, but officials at the War Department give warning that it will be a matter of months before any considerable number of the men overseas come home, and it may be a year or perhaps two years before all of these men are returned. Meanwhile, Secretary of War Baker states that he can not grant the requests of printers or other employers who seek the release of men ahead of their turn. He realizes that in the printing industry and in other fields, certain "key men" are sorely needed to help speed up production for the peak of peace-time demand, but he feels that to excuse men in disregard of the regular order of demobilization would break up units and work injustice. Printers in the smaller cities and towns will welcome the arrangements to muster out the soldiers at or in the vicinity of the places where they enlisted or were drafted. In some quarters it was feared that if all troops were demobilized in the big cities on the Atlantic seaboard many of the workers would not return to their old jobs west of the Alleghanies.

What about postage rates? This is a question closely bound up with the restoration of the printing industry to a "business as usual" status, but it is not an easy one to answer at this stage. For all that the word has gone forth that the war taxes in 1919 will not be as heavy as contemplated, and that the special taxes can be shaved considerably in 1920, there is no definite assurance that either cut in revenue will mark the passing of 3-cent letter postage and the 2-cent rate on mailing-cards, postal cards and drop-letters. The fact of the matter is that there is a feeling at the Capitol that this postage toll is a good one to continue because it yields a tidy amount of revenue and so few interests take it upon themselves to protest. In short, the remonstrances of printers and direct advertisers will have to be in a louder tone if heard at Washington.

As for the increases in rates on second-class mail, which have yet several steps to go under the program of progressive advances, it may be said that whatever hope of relief is to be found lies in the impending change in the political control of Congress rather than in the lessening need for revenue to pay war debts. The Republican party has not espoused repeal of the increase in second-class rates as a party principle, but several scores of congressmen who voted for the present law were defeated in November by candidates, mostly of Republican faith, and the circumstance that the leaders who will be in the saddle in the new Congress — legislators such as Senator Smoot of Utah — are bitterly opposed to the present schedule of postal charges makes it certain that the subject of amendment or repeal will be brought up after March 3, 1919, if not before. Any reopening of this issue is certain to precipitate a controversy as to whether the old flat rate should be restored or some increase permitted, but strong efforts are being put forth to have the zone system done away with.

In the matter of material other than paper, there is no occasion for fear on the part of printers that a shortage will retard the return to maximum production. The rapid relaxation in the metal situation seems to assure adequate supplies for typefounders, manufacturers of printing machinery, etc. Ink manufacturers whose disposition might be to turn to European sources for colors will face a continuance of the control upon imports exercised so rigidly in the past by the War Trade Board. Indeed, a continuation of this regulatory machinery by special provision of Congress is looked for until such time as the future tariff policy can be determined upon.

MACHINE COMPOSITION

BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results.

Vise-Locking Screws Are Broken.

An Indiana operator states that the flange of the right and left vise-locking screws broke off and desires to know the cause. As he did not give any further details we are unable to give a definite answer. However, we can state that the breaking off of the screws when they lock into the studs may be caused by undue tightening. In one instance we have noted the breaking was due to neglect of clutch-pulley and buffers on clutch-arm. The inner surface of the pulley and the buffers should be kept free from oil or any other gummy substances. Do not, in any case, use rosin, soap or ink on the clutch to make it pull better. Stress of clutch-spring is all that is needed to induce friction for operating cams. In the case referred to the operator timed the mold-disk and pinion wrong and when the disk advanced it failed to match with studs, causing the breaking of both vise-locking screws.

New Matrix Causes Trouble.

A Maine operator has trouble after adding some new capital "T" matrices to the font in use. He states that in lines having a new "T" the matrices which follow the letter drop into the hair-space box. He asks for a reason.

Answer.— We believe that the lower rail of the second-elevator bar, at the left end, is in bad order, which causes the new, sharp combination teeth to go under the bar, which raises the bar slightly, causing the matrices which follow the "T" to fall into the hair-space box. Before sending another line in, examine the left end of the second-elevator bar. You may find that the lower rail is upset a trifle. Perhaps you may be able to remove the burr with a jeweler's fine three-cornered file. If the under side of the lower rail is badly worn at the left end, it is advisable to apply a new bar. See that the starting-spring of the second elevator is not broken and that it has sufficient stress to hold the elevator firmly in position during the transfer operation.

Clutch Makes Unusual Noise.

A New Jersey operator writes: "Kindly advise me regarding the following trouble: When a line is sent in there is a bang as the machine starts and the controlling-lever jerks forward. The noise is not caused by the line-delivery carriage moving too fast. I referred to Thompson's book, and on page 258, paragraph one, I find this: 'If the controlling-lever jerks forward when a line is sent in, it indicates that clutch did not release quickly enough.' However, I fail to understand that paragraph — at least the remedy for such action. Please explain and give remedy for trouble."

Answer.— The following procedure will doubtless give you relief. (1) Remove clutch-arm and clean leather buffers on the clutch shoes with gasoline; also the friction surface of pulley. (2) After replacing the parts, turn in a trifle on the screw in the upper stop-lever and try a few lines. The foregoing should remedy the trouble. The meaning of the paragraph referred to in your letter is that when the clutch was thrown out by the action of the stopping-pawl, as it was slow in acting, the buffers did not release quickly enough. The effect of this tardy action of the buffers is to cause the cams to travel farther, which results in the stop-lever being depressed a trifle beyond normal and the clutch also being moved farther out. When the next line is sent away the noise results from the movement of collar against the forked lever. The controlling-lever movement forward results from the latter action.

Boxes to Ship Metal.

An Ohio publisher writes: "Can your Service Department give me the plans for making boxes for shipping linotype metal?"

Answer.— By shipping linotype metal we judge you mean shipping the slugs to a customer. The best boxes we have seen were made of ⅞-inch pine boards top and bottom. The sides were made of 1½-inch material, approximately one inch high. This made the box almost three inches thick. The length inside was about twenty-one inches, and each box could hold three galleys of matter, thirty ems wide, with a pica reglet between the rows of slugs. The sides being one inch high allows the placing of paper or strawboard above the printing surface of the slugs to act as a buffer. Usually strips of wood corresponding to slug lengths are wedged at head or foot of columns to prevent shifting. The boards are banded on ends with hoop-iron to give stability. A recess is cut on each end-piece to provide a place for hand-grip in handling. Owing to the strength of the wood, and the manner of bracing, these boxes stand up well for the purpose designed.

Back-Squirts From Metal on Mouthpiece.

A Kansas operator writes: (1) "I have had trouble with squirts on a Model 14. The metal seems to be about the right temperature, but once in awhile it squirts. The slugs are all good and solid, and seem to show that the metal is good. Generally the slugs on which the squirts occur show evidence of being trimmed more closely than the others, caused, no doubt, by the fact that there happens to be more metal adhering to the bottom of the slug. Once in awhile, when the metal is a little hot, the squirts occur more frequently. Could it be that the metal needs toning? The back of the mold has no metal adhering to it to keep it from locking up correctly. (2) What is the best way to straighten bent or faulty matrices? (3) What is the best way to clean the matrices, washing in gasoline or rubbing on a graphited board, or is either method all right?"

Answer.— (1) When a squirt occurs and the slugs just preceding it are solid and have smooth bases, it indicates that the temperature, at least of the mouthpiece, is a trifle lower than normal. When you observe that the slugs begin to show

bright on the bottom, you should at once wipe off the pot mouthpiece with the asbestos wiper. This can be done by stopping the cams the moment the disk advances on the locking-studs, it being unnecessary to unlock the vise. A slight increase in the temperature of the mouthpiece burner will prevent metal adhering to the mouthpiece and will obviate further squirts. Send a small pig of metal to your metal dealer and he will advise you if it needs toning. (2) Matrices with bent ears may be straightened with a pair of pliers, or by using a light hammer. The matrix may be laid upon a slug, which, in turn, may be laid on a solid surface of any kind. After tapping the matrix where it needs it the most, test by placing it in contact with a straight one, or, better still, train the eye to observe the condition. (3) To clean matrices, run them out into the assembling-elevator, and then lift them onto a news galley, standing them on edge in two rows. Take a common white ink-eraser and rub the upturned edges of the matrices until they are polished bright. Next, rub the matrices with the magazine brush to remove the particles of rubber, then polish them with dry graphite. Lay another galley on top of the matrices and turn them over. Repeat the cleaning operation on casting side of the matrices, but be careful to avoid rubbing near the casting seat, as the delicate walls of the matrices would be damaged by the rubber. Polish with the brush and graphite as on the other side. Before running them back into the magazine, the magazine should be cleaned with the brush and polished with dry graphite. The distributor-screws should also be cleaned with strips of clean cloth, using gasoline to remove oil if necessary.

Spongy Slugs Due to Plunger.

A Minnesota linotype operator sends some slugs which are very spongy, and in a letter accompanying them explains the trouble he is having. He writes: "I am enclosing a number of slugs which are typical of the kind our Model 15 is continually casting. Both the feed holes near the bottom of the plunger barrels seem to be open and working freely, except that there is always a tendency for the plunger to be drawn downward, as if by suction, instead of being buoyed up by the lead in the barrel. This might indicate that the mouthpiece is clogged, but we have cleaned that by forcing tallow through it with the plunger as well as with a wire. For a time we added two or three old leads with every pig that was thrown into the pot, and that improved conditions very much for a time. Now, however, that does not help. Is it probable that the trouble lies with the metal? If so, what would you advise for the remedy? The first slug which is cast after the machine has been standing idle for several minutes is usually good. After that a number of poor ones follow. It sometimes happens that the machine will cast perfect slugs for a time and then will cast nothing but poor ones. When the plunger moves downward it does so suddenly and cracks, instead of going down gently as it should. Is it possible to take off the mouthpiece at the casting point in order to clean it more thoroughly? We are practically laid up until this trouble is remedied."

Answer.— The following reply was sent to help relieve the situation if possible: From the description given we are under the impression that the metal does not flow into the well and throat fast enough to compensate for what is driven out during the cast. We would suggest the following plan to determine the cause of the trouble: Remove the plunger from the well and then add sufficient metal to the pot to bring the surface about one-half inch from the top of the crucible. Replace the plunger and connect to pump-lever. Open vise and clean cross-vents of pot mouthpiece. After closing the vise, cast about ten lines, observing the condition thereof. If the previous condition of the slugs again manifests itself after a few good slugs are cast, observe the position of the jet-marks on the bottom of the slugs. No jet-marks were visible on the slugs you sent owing to their spongy nature. The jets should show full and round just off the smooth side of the slug. If the jets do not show a full circle the pot must be raised. Adjust by turning down on the top screws of the pot legs, after the front and bottom screws have been loosened. Another test to make is to determine if the lower edge of the plunger is a trifle above the port-holes of the well. Insert the hook end of the pot-mouth wiper into the hole and then press the plunger down by hand. If the edge of the plunger is above the hole it will catch on the hook. On the other hand, if the lower edge of the plunger is opposite the hole or below it, the hook will not enter the hole, and will indicate the cause of the trouble. If the latter condition is present, remove the pot-balancing spring temporarily to see if the pot will settle back far enough to leave the port-holes open for metal to enter. Another possible cause for the temporary condition of the slugs is the looseness of the plunger in the well. When the normal amount of metal is in the pot, observe if the metal rises around the plunger-rod as the plunger descends. If such a condition is present, a new plunger is needed to overcome the trouble. Unless the temperature of the metal is much above normal, we believe you will find the cause of your trouble by testing out as indicated. We do not believe the metal is at fault.

TYPE METALS—THEIR CARE AND TREATMENT.

No. 1.—The Cause of Deterioration in the Quality and Quantity of Linotype, Monotype and Stereotype Metals, and the Remedies.

BY L. D. STAPLIN.*

WHEN type metals are purchased they are furnished correct in formulæ and in detail, if they have been purchased from a firm which has made a conscientious study of its industry and honestly endeavors to make its products to the exact and rigid standards necessary for the production of satisfactory type-metal alloys. As the metals are used there is a depreciation in their quality which gradually becomes so noticeable as to necessitate a remedy, such as a toner, or, perhaps, the addition of a supply of new metal to be used for tempering, or toning up, the old supply.

The deterioration and depreciation of type metals is largely under the control of the user, and if the technical actions of the alloys here set forth are observed, and steps taken to offset these actions in simple and practical ways, their effects and losses will be materially reduced.

In order to understand type metals one must know what they are composed of, and the characteristics of these different elements; how they act in the alloy and how they are put into it. The elements are three, lead, tin and antimony. Of these, lead is the heavier and tin and antimony are the lighter materials. These three metals are mixed together so that they will make a homogeneous metal or mixture. The perfection of this mixture depends largely upon the original heat used in making the alloy and the length of time applied to its stirring when alloyed.

No matter how much stirring is applied, when the alloy becomes a liquid in service there is certain to be a separation of these elements. In a perfectly made alloy the separation will be less than in one which has been only superficially mixed. During that separation, the lighter elements, tin and antimony, will float upward toward the top of the liquid metal like cream on milk.

*Manager of the type-metal department, Great Western Smelting & Refining Company Chicago.

The oxids or dross thus formed, caused by the combination of the surface metal with oxygen, will carry a larger percentage of tin than the original alloy. Thus tin is lost from the service metal, and, of all the ingredients used, tin is the most valuable in its effect upon the quality of type metal; and it is also the most costly.

As this tin is lost daily in a small quantity in excess, pro rata, of the other elements, the result is that the metal finally becomes so depleted of its tin as to cause trouble in the way it works. These troubles consist chiefly of clogged mouthpiece holes, clogged crucible throats, slugs with poor faces, type with poor feet, and stereotype plates which carry shrinks, chills or frost effects.

Since the tin is lost through its combining with oxygen into dross, it can be saved if the following steps to guard against its loss by treating the dross are taken: As dross consists of oxygen combined with metal, the principle of flame application can be applied to the dross in order to consume at least a portion of the oxygen and thereby liberate the metallic content. Liquid metal, when left exposed to the air without stirring, will carry oxids that are composed of a large percentage of tin, but if the metal is watched while liquid, and if care is exercised to keep it well mixed, the dross will not carry so much tin.

In every plant where type metals are used, care should be taken to see that sufficient stirring is given while the metals are in liquid bath so as to keep them from getting into a serious state of separation. The dross formed will then be nearer the true formula of the total metals.

Before skimming, the dross should be subjected to a treatment of flame for consuming the oxygen as much as possible and liberating the metallic portion of the oxids, thus reducing the loss of tin and the quantity of waste metal ordinarily shipped away as dross. The following simple method, if standardized as a regular practice, will go a long way toward keeping linotype and monotype metals in first-class condition and reducing the normal quantity of dross waste:

When the slugs or type have been converted into liquid, immediately remove any brass matrices, rule, etc., that may be noticed in the surface residue. Do not skim off the dross at this time, but allow it to remain until the bath has become hot enough to cast the ingots. Then, before skimming, apply a small quantity of machine oil (about one-half teacupful for the average thousand-pound remelting pot), and, while this burns, stir the surface dross in contact with the flame. Stir the metal well at this time. If enough oil has been applied the dross will be converted into a fine black powder or dust that is almost free from savable metal. If it is not in this condition, use more oil and repeat the operation. When it becomes a fine powder, skim it into the dross drum and cast the ingots quickly. If the work of casting is interrupted, the metal should be stirred again before resuming the casting.

In using stereotype metal there is generally a large bath of metal in the pot constantly exposed to the air. Less dross will form if a coating of the dross is permitted to form upon the surface until it reaches a thickness of about five-eighths of an inch before skimming, as this coat will prevent, to some extent, the oxygen in the air coming into contact with the metal, and to that extent will reduce the quantity of dross formed. As it becomes thick enough to interfere with the work of casting, it should be subjected regularly to liberal treatment with oil flame and then skimmed.

The amount of agitation that should be given metals varies. In no case should it be more than is necessary to keep the bath well stirred and prevent abnormal separation. In stereotype metals, a safe rule is to standardize a practice of stirring for five minutes each day before starting the casts, and for the same amount of time in between during an eight-hour run. If this is done the metal will be kept well mixed and the waste from excessive agitation will be avoided.

On the whole, more money is lost through overagitation than from underagitation. Where agitation is observed, the common practice seems to be to keep the metal violently in motion. This is unnecessary, and is the cause of creating a heavy drossage. The stirring of the raw metal violently into contact with the air causes it to combine readily and rapidly with the oxygen in the air.

One need only to study a pot of liquid metal for a moment in order to become familiar with the formation of dross and how to avoid it. Skim the surface clean, then watch closely and a fine skin coating will be observed to form quickly over the surface. Do not disturb this coating nor permit any agitation, and after an hour, if no stirring is performed, return and examine it again. It will be noticed that no more dross has formed during the hour, and that the skin coating is apparently of the same film-like depth that it formerly was, provided no stirring has been applied. Brush it away and another coating will form immediately. These films are the drosses, and raw metal must come into contact with air to create the combination that causes dross formation. From this you will notice that it is important that the metal be stirred enough to keep it well mixed, as results are the first essential. After that, stop the stirring, because agitation then becomes waste.

Such dross as has been treated with oil flame consists of prime dust oxids combined with small particles of metal ranging in size from shot upward. These shot-like particles are about twenty-five per cent of the total weight of the dross and can be saved if the dross is run through a metal-sifting machine. These machines are new to the general public, but are efficient and economical in action. A motor-driven machine of this kind is being used by the Decatur (Ill.) *Daily Review* with excellent results, while a hand-power machine, which costs but a few dollars, is used by the Canton (Ohio) *Repository*. I can recommend both of these machines as being paying investments for any publisher who buys upward of three tons of type metals a year.

The skimmer that a consumer of metal uses is a small item, yet it is of sufficient importance to merit careful attention. Nearly all skimmers sold are made with a flat bowl. Each dip of the skimmer goes under the surface of the liquid metal and, with the dross, brings out some good metal which is held in between the holes of the blade by the weight of the surrounding dross. In order to dislodge this metal and cause it to run back into the pot through the holes in the skimmer, the skimmer must be shaken or shifted. When this operation is done with a flat blade, the dross flies off the sides and discourages thrift on the part of the workman.

A good skimmer is a paying investment for any user of type metals, and it should be made with a handle of five-eighths inch round iron at least four feet in length, and the bowl should have a dish depth of at least three and one-fourth inches, with liberal one-fourth inch perforations. With such a tool the workman can quickly and efficiently skim and sift the metal from the dross. It encourages thrift and speeds the operation.

Although my travels take me into all parts of the country, and during the past twelve years I have made a steady practice of serving consumers in matters pertaining to type metals, and their efficient application, I have never met but one other person following my business. But little information has been given to the public regarding this class of service, and therefore there is a general lack of actual practical knowledge pertaining to type metals and their care and treatment. For that reason employers should not condemn employees for lack of information regarding a science of this kind, but, instead, should encourage them in all ways to seek opportunities of acquiring metallurgical knowledge. They will not get it now unless the employer does his part by passing it on to them, and the writer will appreciate having employers pass these articles, as they appear, on to their mechanics.

COST AND METHOD

BY BERNARD DANIELS

Matters pertaining to cost-finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made when request is accompanied by return postage. When estimates are desired, a charge of fifty cents for jobs amounting to $50, and an additional charge of one-half of one per cent on those over that amount, which must accompany the request, will be made in order to cover necessary clerical work.

Costs After the War.

There is little doubt that now the war has ceased there will be a decided stabilizing of conditions in the printing-trade and that there will also be an almost immediate demand for advertising matter from those who were too scared or too pessimistic to advertise during the time of hostilities.

There will be no increase of labor available for some time, and there is no probability that the price of paper and other materials will decrease to any great extent for some months after the consummation of peace.

These conditions practically assure the printer a seller's market and it will be his own fault if he does not get cost plus a profit on every job that he handles. This does not mean that he is to work the customer for a fancy price, nor that he will have an extra chance for profiteering; but it does mean that he will have the best opportunity he ever had to eliminate the jobs that he has been doing at near cost and less than cost — those which he has been afraid to drop before, fearing that the market for printing might be so poor that he would need them to keep the wheels going around.

In all probability, there will be a scarcity of labor and material for the printing-office for the next eight or ten months, and the printer who is best equipped with automatic machinery will make the most money, because he will be the most free from labor shortage.

But costs will not be lower. They will be higher, if anything. This means that the printer who can secure the greatest efficiency will come through with the least damage and be in a condition to take advantage of the new and better times that will follow.

A Make-Ready Query.

A correspondent asks us to explain just why it often takes longer to make a job ready on a repeat order than on the original run. He encloses sample sheets of catalogue work containing sixteen pages with an average of two half-tone cuts to the page, some of them vignetted.

While the job is fairly well printed it bears the marks of having been hurried, and that gives us the probable clue to the cause of the difference in make-ready time. The sheet sent of the first edition is the one that looks hurried. The sheet of the second edition shows a much better make-ready and this would account for some of the extra time, but the actual records show that the first sheet took only six hours for make-ready, while the second took ten hours to get it started.

The explanation was given by our correspondent quite unintentionally and unexpectedly in the last paragraph of his letter, where he says: "Our pressmen always help each other with their make-ready and I can not see how two pressmen could keep a press standing all that time for making ready."

It is most likely that the two pressmen worked together all through the time of getting ready the first edition and the docket only showed the press time (the time of one pressman), while on the second run the other pressman may have had a make-ready of his own for a large part of the time.

This is an important item of cost in the pressroom, and it looks as if our friend had failed to get back the cost on the first job and had made his estimate on the records of that job, and is feeling sore at the pressman because he is not keeping up to the estimate.

As a twelve-hour make-ready would have been about right for this form it looks as if one pressman had done the most of it on the second run, possibly all of it by using some of the old overlays.

There should be a provision in the time-ticket of every pressroom to indicate that additional help beyond that normally belonging to the machine has been used. This is also an important item in the bindery on the wire-stitcher, where an extra assistant or two is often used to hurry the work.

This extra work means an extra cost, and is a legitimate charge against the job, and an actual loss if it is not so charged.

Records as Guides for Estimating.

It is natural to suppose that the object of keeping records of production is that they may be used as a guide in calculating the cost of other and similar jobs, but in the majority of cases the data are so imperfectly recorded that the value for this purpose is lost.

Of what use is it to record that Mary Jones stitched 12,000 booklets of twelve pages and cover, saddle-stitched, in one day. This would imply that Mary had done 1,500 per hour unaided. The estimator takes this record as a guide and makes the same price for another job of twelve pages and cover.

Then the trouble begins. The booklet that Mary did was one section of heavy paper and opened easily, and Mary had an assistant to open them and did not straighten or count them. The new job is on light-weight paper and in two sections, with the four-page section in the center, machine folded and pressed tight; the paper is of a clinging nature and is not easy to knock up at the head; the job is being rushed and bound before the ink is dry; the best that can be done is about 1,100 with two good girls. What is the result? The estimator is blamed and the firm scores a loss on that portion of the work.

The only record that is useful as a guide is one that gives all the details of production, and such records are as scarce as hens' teeth because of the time required to make and classify them so as to be available when needed.

Another cause of trouble in figuring by past records on similar work is the fact that it is only human to remember the big productions and forget the times when it seemed as if the job would never get done. This is one of the reasons for the so-called cut prices of the past. Estimators would remember some excellent production record and imagine that it would be repeated indefinitely and make the price accordingly.

The only safe way of figuring is to obtain enough records of each class of work, whether it be bindery, or pressroom, or other department, and average them, making a record of the average product in each class (and do not be afraid of having too many classes) and using this average for a guide; not forgetting to add something to the cost for jobs that look extra difficult.

And this brings us to the point that no man can either estimate or prepare proper records of work of which he has not an intimate knowledge. But, so far as that goes, no man can correctly estimate on printing unless he knows how to analyze a job of printing and determine just how much of each kind of labor and material there is in it.

Keep records by all means, but keep them with full details, and file them so that those of similar jobs are together and readily comparable. In using them see that the one you use for a guide is exactly the same as the one you are pricing — quantity, size, number of parts, kind of stock, condition of dryness, number of operators to machine, and all other conditions, else make due allowance for any differences.

The Cost of Selling.

An important item of the cost of doing business that is often overlooked by the printer is the cost of selling his product — that is, the cost of getting and holding customers. Some of the larger houses have a selling cost nearly in proportion to other manufacturers of ordered goods, but the smaller printer is almost sure to have a cost that would be considered excessive in any but a novelty business.

The following tabulation will give some idea of the proportion that selling cost bears to the total sales in various lines of business:

Manufacturers of staples	2½ to 4 per cent.
Retail merchants	10 to 15 per cent.
Printers	15 to 20 per cent.
Manufacturers of special machines	15 to 30 per cent.
Manufacturers of novelties	20 to 30 per cent

These costs include advertising and sales expenses. The higher costs are for goods sold direct from the factory to the consumer, such as typewriters and special machinery, or for advertising novelties and new goods that must be introduced to a trade.

Printers who have small plants and act as their own salesmen will at once claim that the above is not correct so far as they are concerned. Possibly it may not be, but if it errs it is on the side of being too low.

The reason these men fail to realize the true cost of getting business is that they do not keep any separate record of these costs, and in many cases do not consider the time spent by the proprietor in running after orders or in waiting upon customers who call at the office.

Every printer should keep a strict record of all the cost of disposing of his product. The addition of a special column to the 9H form for this account is a decided advantage and we are glad that the Cost Commission has done this with the new blanks being sent out.

Selling cost is essential, but it is likely to become too great if not very carefully watched and kept in check. Keep account of your selling expense, remembering that it includes advertising, dummies, samples, postage, car-fare, your salesman's salary and part of your own, telephone expense, letter writing, and numerous minor items. When you have the total, compare it with the total amount of business done and see the proportion. Then find out how much new business it has produced, what proportion belongs to business that merely needs following up, and note how much of your business needs the minimum expense.

When you have done this you will be ready to cut out some of the expense and possibly transfer some of it to the more productive lines, leaving the competitive business to others.

Where the Cost Really Is.

Quite recently a correspondent asked for an analysis of the cost of printing into percentages of cost of labor, material, overhead, selling, etc. In looking over the Composite Statement of Cost of Production for 1917, as issued by the United Typothetæ of America, we find in the last column an interesting division of this kind. As this is a general average of a number of plants it may be taken as fairly correct:

	Per Cent.
Pay-roll	64.05
Rent and heat	5.16
Light	.46
Power	1.22
Insurance and taxes	1.56
Interest on department investment	4.10
Depreciation	7.54
Bad debts	.97
Spoiled work	.84
Department direct expense	8.09
Office stationery and postage	.77
Advertising	1.08
Cartage and car-fare	.88
Other miscellaneous expense	.39
Total cost of production	100

These fourteen items cover all the costs of production of printing and the figures after each item represent the proportion which that item bears to the total cost.

It is interesting to note that the total pay-roll, which includes the office pay-roll and salaries of proprietors as well as wages, is about two-thirds of the total cost. Of this about a third is really administration pay-roll; perhaps forty per cent would be nearer right.

The proportion of the so-called overhead costs to the manufacturing costs is one to two; in other words, a little more than one-third of the grand total is what is called overhead.

This tabulation will afford an interesting study to those who like to figure their costs by a system of percentages.

Cost — Profit.

These two words describe, or perhaps it would be better to say indicate, the most important things in the printing business — in any business, for that matter.

Cost is what we pay for our product and includes all the various expenses for material, labor, superintendence, machinery, incidentals, advertising, selling, and delivery to the customer. It does not stop even then, for cost continues with the billing, bookkeeping, collecting, and the banking of the proceeds. The cost on a job does not really cease until it has been paid for and the money is deposited in the bank, the profit definitely determined and credited to the right side of profit and loss account.

And that profit, where does it begin? The profit is that which is left after all the costs have been paid, down to the last entry in the books. The credit which printers so freely grant delays the beginning and determination of the actual profit, because money can work and earn interest for you when it is in your possession, while it costs you this interest so long as you allow it to remain in the possession of the customer without charging him interest. This is one good reason for the use of trade acceptances.

The profit begins at the very instant all these cost items have been taken care of by the proceeds of the transaction, and they include all that is left after the long list of contingent costs have been paid.

A proper conception of this matter will quickly disabuse the mind of the printer of the idea that he is making a big profit when he figures up the factory cost of a job and adds twenty or twenty-five per cent to the total to get the selling price. He is probably making a profit such as large manufacturers make on standard necessary goods, but not such as a specialty-to-order business like printing is entitled to. It is not unusual

for manufacturers of special articles to double the actual cost to allow for the peculiarities of advertising and selling.

The printer does not advertise as he should because he does not provide for it in making his prices and can not afford to spend all of his small profits in hunting new customers.

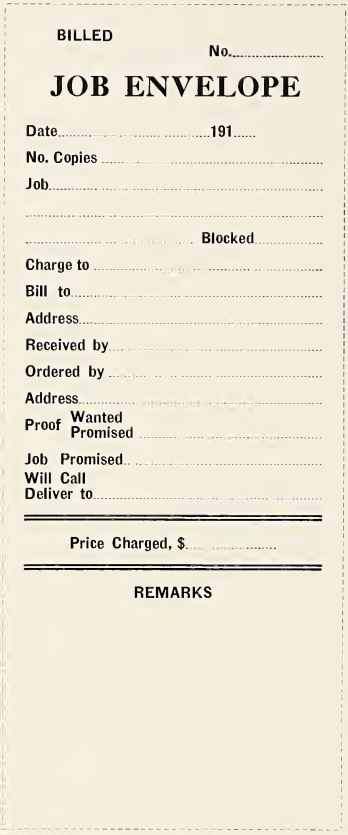
If printers had a true realization of where profits begin, and the relation of costs of production and costs of selling and carrying credits, they would be less reckless in bidding and in trying to do work in these war times at the old price, in the vain hope that somehow a profit would be left.

Remember that you must pay the cost in full and without any reduction (unless you go into bankruptcy) whether you sell the goods at the right price or not. This is an inflexible law, and the penalty of trying to dodge it is loss of profit and in the end, unfortunately, bankruptcy.

A Convenient Job Envelope.

One peculiarity of the average printer is that he is always trying to change the blanks of his cost system in a vain attempt to get something that will work itself. Often the result is something less useful than he started with, for he usually tries to leave out a part of the data, to "simplify it," as he will tell you. But sometimes a printer makes a change that has a reason and that really makes the blank more suitable for his plant and adds a new value to it. This is the case with the job envelope which we illustrate (in reduced size) as a suggestion to other printers who are cramped for filing space.

This was devised by T. Price Wilson, of Winchester, Massachusetts, with the purpose of filing in it the complete job with its story in a standard document filing cabinet. It is 4¼ by 10 inches in size, printed on both sides. One side is used for the general instructions for the order, and the other for a detailed record of method and time of production. It should prove convenient in the smaller plants in connection with a good time-ticket, especially in those having a number of minor jobs that require several operations.



BILLED

No.....

JOB ENVELOPE

Date.....191.....

No. Copies .....

Job.....

.....

.....

..... Blocked.....

Charge to .....

Bill to.....

Address.....

Received by.....

Ordered by .....

Address.....

Proof Wanted / Promised .....

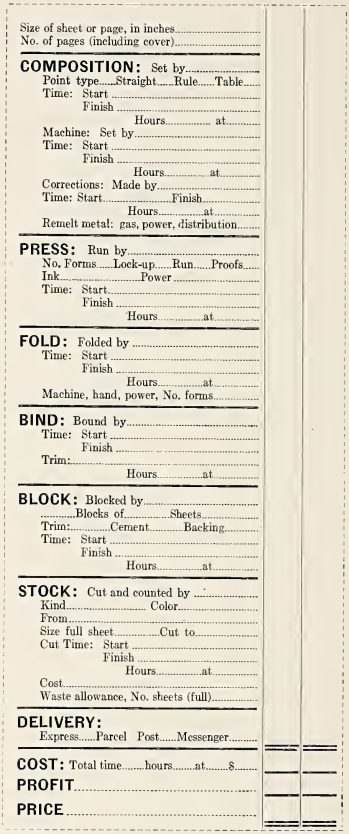
Job Promised.....

Will Call

Deliver to.....

Price Charged, $.....

REMARKS



Size of sheet or page, in inches.....
No. of pages (including cover).....

COMPOSITION: Set by.....
Point type.....Straight.....Rule.....Table.....
Time: Start .....
Finish .....
Hours..... at.....
Machine: Set by.....
Time: Start .....
Finish .....
Hours..... at.....
Corrections: Made by.....
Time: Start.....Finish.....
Hours.....at.....
Remelt metal: gas, power, distribution.....

PRESS: Run by.....
No. Forms.....Lock-up.....Run.....Proofs.....
Ink.....Power.....
Time: Start.....
Finish .....
Hours.....at.....

FOLD: Folded by .....
Time: Start .....
Finish .....
Hours.....at.....
Machine, hand, power, No. forms.....

BIND: Bound by.....
Time: Start .....
Finish .....
Trim:.....
Hours.....at.....

BLOCK: Blocked by.....
.....Blocks of.....Sheets.....
Trim:.....Cement.....Backing.....
Time: Start.....
Finish .....
Hours.....at.....

STOCK: Cut and counted by .....
Kind..... Color.....
From.....
Size full sheet.....Cut to.....
Cut Time: Start .....
Finish .....
Hours.....at.....
Cost.....
Waste allowance, No. sheets (full).....

DELIVERY:
Express.....Parcel Post.....Messenger.....

COST: Total time.....hours.....at.....$.....
PROFIT.....
PRICE.....

RECIPE FOR SUCCESS.

To each pound of your invested capital, add several ounces of good bookkeeping, a generous quantity of service, a goodly portion of advertising, and a great big dash of enthusiasm. Then stir. Don't leave any of these ingredients out and be sure not to forget the enthusiasm. Enthusiasm is the high flavor that makes the business tasty. It is the music and laughter at the banquet. Without it, nothing in the world would seem worth while.— *The Popular Storekeeper.*

COSTS OF BINDERY OPERATIONS — TIPPING, GUMMING AND MAILING.

NO. 12.—BY R. T. PORTE.

FOR several months I have taken up the cost of bindery work in connection with the production of pamphlets, and work of a similar character on ordinary jobwork. For this, the last article of the series, I have only one operation that comes under book or pamphlet binding; the other two are considered as miscellaneous bindery work. There are many other operations in the bindery that could be included in a series of articles such as this, but they are not so common, and are not used as extensively as those for which I have prepared tables.

The whole thought in producing the tables accompanying these articles is to show what can be done in gathering statistics and then putting them in such form as to make them useful. It is almost as easy to make tables like those that have been printed as to say that a certain operation cost 40 cents for the first thousand, 35 cents for additional thousands, and five hundred cost seventy-five per cent of the thousand price. If this is a fact, why not carry out the amounts and put them in usable shape? This is exactly what I have tried to do. There is no trick about it, simply a little detail work; but in the end there is a vast saving of time and energy, to say nothing of preventing mistakes.

On the whole, the printing business — which includes binding — has been backward in producing scales and computations that might be used by estimators. It was the hope that this might be remedied and that others would take a hand in getting up useful scales, that induced me to publish what little I have done.

Perhaps some one has a better idea as to arrangements, and better methods. If so, why not get to work and produce them so that we can all have the benefit?

During the coming year I hope to produce, through the columns of THE INLAND PRINTER, tables and scales on other lines of work which have been found very useful.

All this should convince the estimator that the rule-of-thumb methods should be abandoned, and newer, better and more accurate methods used.

The three classes of work covered in the tables this month are ones on which many guesses as to the cost have been very wild, but the records I have been privileged to examine show the averages I have given.

Tipping Sheets.

Perhaps few binderies and printing-offices are called upon to do this work, and where a price is asked in advance it has been a hard matter to fix. Where the work is taken on an open price the cost often seems excessive, and, in fact, a great deal of time can be killed on this class of work.

Where the sheets are "fanned" out, and two or more operators work together, and do the work in an efficient manner, it can be produced for the costs given.

So far, I have found that about four classes or methods are used in tipping sheets in books and pamphlets.

Where the books or pamphlets are saddle-backed, very often the sheets are not tipped in until the books have been wire-stitched. This is not always the case, as the sheets are often tipped onto the signatures or inside the signature.

With side-stitched books and pamphlets, any tipping necessary is done before the books have been bound; but in most cases, such as inserts, they are not tipped, but simply gathered with the rest of the signatures, in which case they are counted as a signature and do not come under the head of tipping in.

Where books and pamphlets have already been bound and it has suddenly been decided that an insert must be tipped in, Table No. 38 will be found useful in ascertaining the cost of doing this work.

The four classes into which the table has been divided should make it possible for any estimator to ascertain, without any great difficulty, the cost of all ordinary tipping in of sheets in a book or pamphlet.

Quantity	Class 1	Class 2	Class 3	Class 4
250	.70	.75	.80	.85
500	1.20	1.30	1.40	1.50
750	1.70	1.85	2.00	2.15
1m	2.20	2.40	2.60	2.80
2m	4.20	4.60	5.00	5.40
3m	6.20	6.80	7.40	8.00
4m	8.20	9.00	9.80	10.60
5m	10.20	11.20	12.20	13.20
6m	12.20	13.40	14.60	15.80
7m	14.15	15.55	16.95	18.35
8m	16.10	17.70	19.30	20.90
9m	18.05	19.85	21.65	23.45
10m	20.00	22.00	24.00	26.00
15m	30.00	33.00	36.00	39.00
20m	40.00	44.00	48.00	52.00
25m	50.00	55.00	60.00	65.00

TABLE No. 38.—Cost of Tipping Sheets — Pasting Edge of Sheet and Attaching on Signature or Leaves.

Class 1 — Single sheets on outside of section. Class 2 — Single sheets in center of section. Class 3 — Single sheets in section, slitting top of section. Class 4 — Single sheets in section, slitting top and side. Class 4 — Folded maps or tables into pamphlets.

Quantity	Class 1	Class 2	Class 3	Class 4	Class 5
250	.75	.50	.80	.90	1.10
500	1.30	.90	1.35	1.60	1.85
750	1.85	1.30	1.95	2.30	2.65
1m	2.40	1.70	2.50	3.00	3.40
2m	4.60	3.30	4.80	5.80	6.50
3m	6.80	4.90	7.10	8.60	9.60
4m	9.00	6.50	9.40	11.40	12.70
5m	11.20	8.10	11.70	14.20	15.75
6m	13.40	9.70	14.00	17.00	18.80
7m	15.55	11.30	16.25	19.75	22.85
8m	17.70	12.90	18.50	22.50	25.90
9m	19.85	14.45	20.75	25.25	28.95
10m	22.00	16.00	23.00	28.00	30.00
15m	33.00	24.00	34.50	42.00	45.00
20m	44.00	32.00	46.00	56.00	60.00
25m	55.00	40.00	57.50	70.00	75.00

TABLE No. 39.—Cost of Gumming Paper — Single Sheets, One Edge Only, Gummed ¼ inch Wide.

Class 1 — Sheets 3x3 inches or smaller (difficult to handle). Class 2 — Sheets 3 to 6 inches or smaller. Class 3 — Sheets 6 to 12 inches or smaller. Class 4 — Sheets 12 to 18 inches or smaller. Class 5 — Sheets 18 to 24 inches or smaller.

The above classes cover the width of the gummed side of the sheet.

Like all the scales that have been presented in this series, this has been carefully checked and compared with costs and price-lists gotten out in various parts of the country. It is believed to represent a fair average of cost.

Gumming Paper.

Here is another kind of bindery work that is bothersome when attempting to make a price. If handled efficiently, it can be produced at the figures given in Table No. 39. If not, it will cost much more than the figures given.

The work must be fanned out as for tipping, and then laid out on racks to dry. Glue dries slowly, and unless there are plenty of racks it is a mean job to handle in the average small bindery or printing-office. The work can not be piled, and even after the glue has dried the work of gathering the sheets and jogging them is hard. Rubber bands must be put around each 250 or less in the smaller sizes; the larger sizes must be handled very carefully.

There are machines for doing this work, but unless there is a large amount of it to do the cost would be more than the total amount of work of this kind that the average bindery and printing-office could possibly secure. In fact, the binder and printer are not hankering after this class of work, especially if they have had one or two doses of it and have found out what a mess it is unless handled very carefully, using the right kind of glue, sheets fanned out nicely, and the proper care taken in doing the work.

The smaller sheets, as indicated in the table, cost more than some of the larger sheets. They are very difficult to handle and require more time to do than the larger sheets. The other four sizes are graduated in a manner that will cover the average range of work of this class.

The cost prices given in Table No. 39 have been figured to include cost of the glue in doing the work.

NOTE.—This is the twelfth and last of a series of articles, with tables, on the cost of bindery work. Copyrighted, 1918, by R. T. Porte.

These scales, also, have been carefully checked and compared with costs and price-lists, and are believed to represent a fair average of cost for the class of work covered.

Mailing.

The work has been completed, the envelopes printed, and the job ready to deliver to the customer; or the estimate is ready to be sent to the prospective customer. Perhaps the customer, or the buyer of the printing, would like to know what it would cost to have the matter enclosed in the envelopes and otherwise prepared for the mails. There is no reason why the binder or printer should not do this work.

Too many times this class of work is done at a loss; on the other hand, there have been times when too much has been asked and an otherwise profitable line of work has been lost.

The various scales in Table No. 40 will be found to cover the average job of mailing that the printer is asked to do. There are two classes — one where the flap is tucked in, and one where the envelope is sealed; also where the envelope is not stamped, and where stamps are put on. In each of the cases, up to four inclosures are figured. From this table and the scales can be found the average cost of doing this work, and a price, with suitable profit, can be given.

	500	1m	2m	3m	4m	5m	10m
*One insert in envelope and tucking flap	.80	1.50	2.90	4.30	5.70	7.00	12.00
Two inserts in envelope and tucking flap	1.05	2.00	3.90	5.80	7.70	9.50	17.00
Three inserts in envelope and tucking flap	1.30	2.50	4.90	7.30	9.70	12.00	22.00
Four inserts in envelope and tucking flap	1.55	3.00	5.90	8.80	11.70	14.50	27.00
Five inserts in envelope and tucking flap	1.80	3.50	6.90	10.30	13.70	17.00	32.00
One insert in envelope, tucked flap and stamped	1.25	2.30	4.40	6.50	8.60	10.70	20.00
Two inserts in envelope, tucked flap and stamped	1.50	2.80	5.40	8.00	10.60	13.20	25.00
Three inserts in envelope, tucked flap and stamped	1.75	3.30	6.40	9.50	12.60	15.70	30.00
Four inserts in envelope, tucked flap and stamped	2.00	3.80	7.40	11.00	14.60	18.20	35.00
Five inserts in envelope, tucked flap and stamped	2.25	4.30	8.40	12.50	16.60	20.70	40.00
One insert in envelope, sealed	1.10	2.00	3.80	5.60	7.40	9.20	18.00
Two inserts in envelope, sealed	1.35	2.50	4.80	7.10	9.40	11.70	23.00
Three inserts in envelope, sealed	1.60	3.00	5.80	8.60	11.40	14.20	28.00
Four inserts in envelope, sealed	1.85	3.50	6.80	10.10	13.40	16.70	33.00
Five inserts in envelope, sealed	2.10	4.00	7.80	11.60	15.40	19.20	38.00
One insert in envelope, sealed and stamped	1.55	2.80	5.30	7.90	10.40	12.90	25.00
Two inserts in envelope, sealed and stamped	1.80	3.30	6.30	9.40	12.40	15.40	30.00
Three inserts in envelope, sealed and stamped	2.05	3.80	7.30	10.90	14.40	17.90	35.00
Four inserts in envelope, sealed and stamped	2.30	4.30	8.30	12.40	16.40	20.40	40.00
Five inserts in envelope, sealed and stamped	2.55	4.80	9.30	13.90	18.40	22.90	45.00

TABLE No. 40.— Cost of Preparing Advertising Matter for Mailing.

*These prices do not include folding of inserts, which should be added to these cost prices.

These scales, also, have been carefully checked and compared with records of costs and price-lists, and are believed to represent a fair average of cost for the class of work covered.

Final Word.

Many estimators seem to have the idea that they know all about what a job should cost, and have a wonderful method of their own, or through a wonderfully developed brain and memory can at once, without reference to any tables, scales, statistics or anything else, give a price on any kind of work. This is not estimating, it is even worse than "guesstimating." In fact, it is nameless, and but pure conceit.

The reliable estimator, the true estimator, has somewhere a book with tables, experiences and costs, and never gives a price without first referring to that book; moreover, he does not brag about his wonderful knowledge, but is mighty humble and thoughtful. Many estimates do not run true to form. Every estimator worthy of the name gets too many bumps to brag very much.

Were it possible for a man to absolutely figure out the cost of every job and never miss it, he could command almost any salary he wished. But, so far, there is no such man. Instead, we are all prone to figure out a price that will please the salesman and help him to land the job, or, if the price is too high and the job is lost, to stand on our dignity and tell the boss that it can't be done at the price. But, someway, it is always done. Tables, scales and statistics have a way of always being the same, and if used by estimators they will stop the terrible variation in prices always made.

Again I repeat that these, and other tables and scales that I may be privileged to print, are put out solely in the hope that estimators will see the need of such, and will adopt them or improve them or make such tables for themselves, as it will tend to improve the business we love and which earns for us our daily bread and, perhaps, a profit for the shop.

USE PAPERS THAT ARE IN STOCK.

A letter recently sent by the Pulp and Paper Section of the War Industries Board to makers, distributors and consumers of paper sets forth a wise recommendation regarding the use of papers that are already in stock. The letter reads as follows:

"The regulations issued by this Division have for their purpose standardization in the manufacture and conservation in the uses of paper. The adopting of new standards has resulted in mills and dealers having on hand quantities of obsolete grades, colors, sizes and weights. The use of these stock papers will be in harmony with the spirit of the regulations, although the sizes, weights and colors may not conform thereto. We strongly recommend to consumers that they use such stock as a real measure of conservation, as it releases invested capital, and such use will make unnecessary the production of equivalent additional tonnage and thereby be a saving of coal, labor, material and transportation."

Commenting on this recommendation in a circular letter sent to its customers, the Dill & Collins Company, of Philadelphia, states that it is evidence of the "Board's intimate knowledge of conditions existing in the paper industry, and its desire to exercise its power and influence for the common good." The company's letter continues:

"We, in common with other manufacturers and dealers, have in stock many items of paper, the manufacture of which has been discontinued at the request of the War Industries Board, because of the regulations and the propaganda issued by the Board through various channels, the consuming public, closely following the suggestions for conservation, have not considered their use.

"In many instances the ultimate consumer has refrained from using the paper in the hands of the distributor, immediately available, and best adapted to his purpose, patriotically accepting in lieu thereof, a paper within the restrictions, which required making, involving an expenditure of the three things that necessity demands should be conserved — namely, fuel, labor and transportation. Manifestly, it is therefore to the interests of all that preference should be given to the use of papers in stock, and that in no instance should the manufacturer be required to make paper, if there is in the hands of any maker or jobber, a supply that will serve the purpose.

"The response to the requests of the War Industries Board on the part of all interested in the manufacture, sale or use of paper, is a great compliment to their loyalty and unselfishness, and it would seem that the enclosed appeal of the War Industries Board is most wise and promises to relieve an unfortunate situation."

Printers will readily see the advisability of following the recommendation set forth, and as a matter of true conservation they should endeavor to make use of such papers as are already being carried in the dealers' or manufacturers' stock.

JOB COMPOSITION

BY J. L. FRAZIER.

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

"Making the Type Talk."

WE can not recall how many times we have read books, booklets, articles in magazines, folders, broadsides, etc., written about and around titles similar to or like that quoted above. The term has been used and abused time and time again since the day it first appeared. At the outset it may seem far-fetched to speak of type talking; that is, if we accept the common dictionary meaning of "talk." A much broader interpretation may be given the word, however, without stretching the imagination too far, if we but consider that words in print convey thoughts through the eyes to the brain, just as thoughts are conveyed through the ear to the brain by word of mouth. Both mediums of expression accomplish the same object, and the impressions upon the mind may be made forceful and lasting in one way the same as the other by the exercise of care and intelligence in the matter of presentation.

It is not difficult to imagine large and bold types talking loudly, nor small and light-toned types talking softly. Their physical appearance suggests the tone of voice. In like manner one can readily see that type may talk directly and emphatically; or haltingly, if a preponderance of rule-work and ornamentation is permitted to interrupt by too great prominence. Type may talk clearly; or confusedly, if too many display lines, in a great variety of type-faces, are at the same instant clamoring for the reader's attention. Types that are hard to read may be likened to the speaker whom it is difficult to hear. In both cases comprehension is made difficult. For example, roman capitals, text letters and italic lower-case do not "talk" as plainly as roman lower-case because they are more difficult to read; and, furthermore, because clear comprehension on the part of the reader depends largely on the ease with which he can read the words in print. The difficulty of hearing the speaker who talks too low may also be likened to the difficulty of reading type that is set in over-small sizes of type. The only practical difference is that the strain is upon the ear in the first instance, while in the second instance a like strain is put upon the eye.

The only two avenues through which one's thoughts are conveyed to another are the ear and the eye. Why, then, is it ridiculous to speak of type talking? Just as surely as we apply to printing the lessons we have learned from our experience with good and bad oral talking, so surely will that printing be improved.

Type may also suggest — an atmosphere may be imparted to the message in print by the character of its dress. Type can suggest not merely by the words it conveys, but by the appearance of the type and of its surroundings and arrangement. Inasmuch as type can suggest certain things not merely by what the words spell, but by the way they look in print, it is desirable that we choose a type that suggests the qualities of the article exploited in our advertisement. As an example, we might select bold types for setting the advertisement for a steam tractor, but hardly for that offering pearl necklaces or diamond rings. It would be quite absurd, of course, for any one to attempt to fix a severe and absolute classification of types for the advertising of various products, but, nevertheless, none will deny that it is an advantage to employ such types in an advertisement as suggest something of the character of the product exploited therein.

In this connection we find peculiar advantage to words in print that is not found in spoken words — it is that the impression made through the eye lingers longer than that through the ear. The spoken word is uttered, heard, and then becomes more or less of a hazy memory, depending upon the quality of



A refined dignity amid luxurious surroundings is typical of this class of business. The decorative border and purity of type treatment reflect most pleasingly these characteristics.

3–5

There is here Sweet Music that Softer Falls
Than Petals from Blown Roses on the Grass.

Of all musical instruments the Piano, perhaps, comes closest to sheer magic in music. Of all pianos the

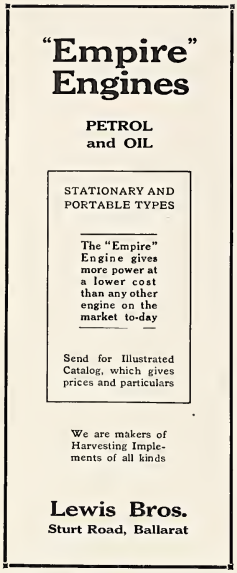
DE LUXE PIANO

certainly intrudes least upon that magical effect with its own mechanical personality. Its delightful, sonorous tone and elastic touch are greatly appreciated by all who enjoy a keen sense of musical perfection. For artistic finish and sterling construction the De Luxe Piano is unrivalled, and when quality alone governs the selection it is invariably the first choice.

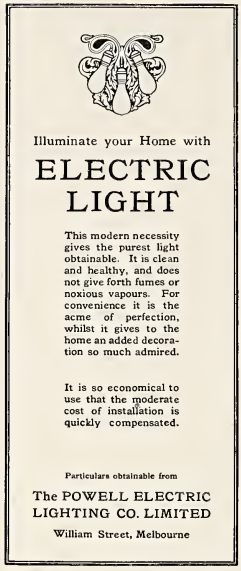
The De Luxe Piano speaks for itself. We invite you to our showroom to hear it.

Sole Agents
F. BUSTEED & CO.
Swanston Street, Melbourne
And at Ballarat and Bendigo

The style of treatment shown above gives individuality and exclusiveness. Its unusual appearance creates a certain amount of interest on the part of the reader and attracts attention.



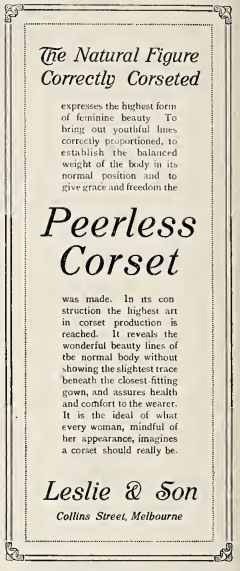
Although strength and severity are used to portray this advertisement, the liberal white space and moderate sizes of type give it an attractive appearance.



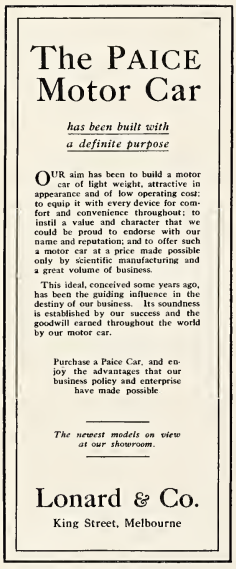
This advertisement shows that an ornament may predominate when it has attractive power and instantly conveys the nature of the subject to the mind of the reader.



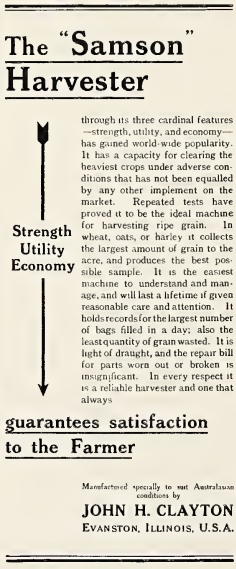
Showing restraint in paneling effect. A distinctive type, similar to main lines above will, if repeatedly used, help to familiarize the public with a new commodity.



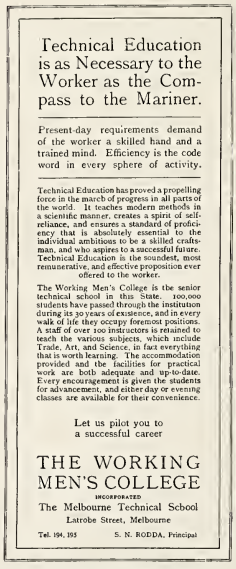
The graceful curves of the italic, combined with its free and subdued surroundings, create an atmosphere in this advertisement quite appropriate and feminine.



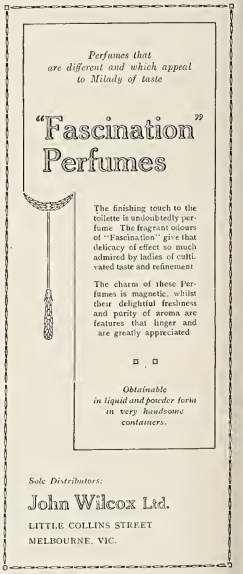
The evenness of tone and purity of type-face emphasize the honesty of statement and directness of purpose—a safe and sane style always.



This is an instance where the forceful, striking advertisement is better appreciated than the neat and more refined style of setting.



Advertisements dealing with the subject of Education are shown to advantage when composed in a formal and dignified manner.



An instance where refined embellishment, with an open and dainty setting, harmonizes with the article.

enunciation and emphasis — the speaker's clearness. The printed word lingers before the eye after the impression has passed to the mind, perhaps impressing itself time after time. This fact adds much to the possibilities of printed advertising. Surely, if care and intelligence are exercised, the printed word may be made more emphatic and forceful than the spoken word; and with a surrounding atmosphere that suggests the qualities of the merchandise, the well presented thoughts may be made all the more alluring.

While the work of the artist is employed quite frequently today to obtain this atmosphere, the typefounders have provided the printer with type-faces and supplementary materials in such abundance and variety that he need not feel at a loss



to give expression to his words in print in keeping with the subject in hand.

Frank H. Lee, instructor of typography at the Working Men's College, Melbourne, Australia, is the latest contributor to the fund of knowledge on subjects of the nature here outlined, and with examples which prove that knowledge sound. His contribution is in the form of a booklet, the text of which is confined to an introductory page and foot-notes beneath the examples of advertisements which appear one to the page throughout the remainder of the book. The meat of the nuts is found in these foot-notes and in their application to the corresponding examples.

While the points made by Mr. Lee are by no means new, they can not be shelved until a more general application is made of them. Good things can not be repeated too often. Water dropping on a stone will finally wear that stone away; and, in like manner, if a thing is repeated to us often enough it will gain control of our thoughts and actions to an extent that is surprising. It is with this idea in view that we welcomed receipt of "Making the Type Talk" and determined to present to our readers some of the good things found therein. The two examples on page 297 and the eight on the page preceding are but a part of those appearing in the booklet, but they constitute an extremely good lesson, worthy of deepest consideration.

"Afterthought" in Copy.

It is not a bad idea for compositors to be familiar with the ideas put forward by advertising men from time to time, nor, in like manner, for the ad men to be informed on the soundest ideas which govern modern typography. Time was when the two were at sword's points on problems of advertising presentation, largely on account of the ad man's lack of understanding of the possibilities of printing. The ad men, as a rule, discounted the value of the fundamentals of design in advertising display. Many of them seemed to have the idea that the more their advertisements disregarded those principles the surer they would be to gain the attention of and impress the reader.



Thanks to the consistent efforts of George French, of *Advertising & Selling* magazine, and many others, the advertising men are fast waking up to the advantages of presenting their appeals in such form as is most certain to please the reader's eye.

Ad men and printers are coming closer to an understanding every day. The former are taking the printer's magazines and becoming ardent students of typography. In the advertising magazines, such as *Printer's Ink* and *Advertising & Selling*, numerous articles appear which should prove helpful to the compositor, as their application is often as pertinent to him as to the ad men. Such articles will also give the compositor a better idea of what the ad men are striving for, and, with that understanding, better results are certain all along the line.

An article of this sort, entitled "'Afterthought' in Copy," by Carleton G. Gaudert, appeared in *Advertising & Selling* for October 26, and, although it pertains primarily to copy, it contains a lesson for the compositor, who all too often takes manuscript copy which he has the power to make direct or indirect, simple or complex. The article in question is here reproduced by permission of *Advertising & Selling*:

Your wife makes up her mind to "go home to mother" for a few days' visit — a perfectly friendly separation, mind you. She has the average wife's conception of your ability (or inability) to manage the household in her absence.

She sandwiches multitudinous instructions between your hurriedly snatched morsels of breakfast. You listen attentively; and, at last, bidding affectionate good-by, start to leave for work.

"Another thing," she calls you back. "Don't forget to feed the canary." You promise, and attempt an exit. Then: "Be sure to put the cat out at night." Again you start; another wifely afterthought.

Do you remember all her instructions to follow them? Oh, of course!

The pressure of business, or that funny incident "Bill" tells you, drives all her commands from mind. They are too many and too disconnected for memory.



"What has all this to do with advertising 'copy'?" you may ask.

Simply this:

Much of the advertising we see today in the magazines and newspapers resembles Friend Wife's cautions. It is largely "afterthought."

The writer has good intention. He starts out to tell a simple, direct story; and *he tells it.* Then Client, or Some-One-or-Other, gets cold feet, and says:

"You've forgotten to say anything about 'sold by the better class of undertakers in over 150 cities.'"

"You've just *got* to display the price: '10 cents everywhere; 12 cents west of the Rockies.' Better set it in large gothic caps, so they'll *see* it."

"Make some mention of our liberal terms: 'Small down payment; easy instalments.'"

"By all means don't leave out the picture of the products, the bird's-eyes of the five factories, and the portrait of the founder of the house."

So scraps of information and illustration and what-not are tagged to the tail of the procession as "riders." A friendly proofreader stated the case neatly t'other day: "Why, these advertisements are practically all 'stock matter.'"

Granted that there are certain facts about a product which must be made known. But why present them in dull, changeless "stock paragraphs," spotted ugly upon the page? Isn't that the lazy man's way? Why not tell them interestingly, and in their logical place in the main copy?

What makes for interest in advertising, anyway? Simply an interesting sales-tale, set readably. Overdisplay and profusion of bold-face hurts rather than helps.

You pick up a book. It is interesting. You burn the midnight oil to finish it — and there wasn't a line of bold type on its pages.

Or your newspaper, for example. You glance over its shouting leaders and wade into the main news-story of the day. When you have finished the columns of six-point and eight-point the facts stick — and stick long after the *headings* have been forgotten.

Again: The speeches that have left their print upon man's mind throughout the years. Have they been long, complicated or involved? Edward Everett spoke for some two hours, they say, at Gettysburg. Do you know what he said? Lincoln spoke about ten minutes.

There are many advertising men who know and realize the truth of these facts, and they preach that gospel among themselves. But when it comes to practicing—why, they get stage-fright.

Simplicity! Directness! Let's put more of these virtues into our advertising.

Advertising has made great strides ahead the past few years. Results are surer, because the groundwork is more carefully laid out.

But in our attention to merchandising plans, trade research, coördinating of advertising, sales efforts, etc., have we not been apt to neglect that which, after all, is the only part of our campaigns the public ever sees — the finished advertisement itself?

A "little journey" through the pages of any of our leading publications will show you what I mean. But to save you time and spare you trouble I've clipped a few samples myself.

For example, the Anglo-American Flour Mill advertisement. Looks as though it might be interesting. In fact, one of its head-lines says that I "should be interested." Perhaps I should if the matter were brought to my attention in more readable form. As it is, I can not bring my bespectacled eyes to read.

Why clutter a page with so many "elements of interest" when not one is interesting enough to *hold* attention?

Contrast, now, the Mayo example. Here is a rather long story, but it's simply told. No heavy-face captions are needed to carry you through. If you are interested in this angle of the men's underwear situation you will read it all. If you're not interested, you'll probably pass it by anyway. So this advertiser does not strain for the attention of disinterested folk at the risk of killing his friends' interest.

Yes, there is some stock matter in the Mayo advertisement: A label and a statement that this is "winter underwear for men and boys." But these have been handled to prevent their interfering with the bigness of the message proper.

The Hassler message is long enough to demand four times the quarter-page space it occupied. Probably conditions forbade this expenditure. At the same time, in that small space, this very message could have been dressed so that its chances of being read would have been increased many fold. It merely needs less straining and more thinking to put the message over.

In this little talk, I've only brought out one point: Make your appeals simpler and more direct, *so that they will be read.* But please consider, too, the impression value of the simple message on that person who runs but doesn't read. It's the simple advertisement that sticks in mind.

Let's have less afterthought in copy.

SPECIMENS

BY J. L. FRAZIER.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in package of specimens, unless letter postage is placed on the entire package. Specimens should be mailed flat, not rolled.

MITCHELL SHAPIRO, Philadelphia, Pennsylvania.—The little message to printers is an excellent composition, replete with good thoughts. With slight modifications of your sketch, it could be presented attractively with type or by hand-lettering.

GLADDING DRY GOODS COMPANY, Providence, Rhode Island.—The announcement of your Fall Opening is indeed clever. The oak leaf, printed in autumn colors, and embossed, which appears at the top, in combination with the brown stock, makes the atmosphere of the piece in keeping with the season, and thereby peculiarly appropriate. It is reproduced on this page.

EUGENE J. VACCO, Pittsburgh, Pennsylvania.—The specimens you have sent us as your last contribution until you have returned from helping to beat the Kaiser are consistently good. We find no faults in any of the specimens which demand correction.

THE RAMSEY-BURNS PRINTING COMPANY, Pasadena, California.—The programs, booklets and leaflets are pleasing indeed, simple yet interesting arrangements of readable and pleasing styles of type, supplemented with excellent presswork, making the work satisfactory in every way.

RALPH S. TRUST, Pittsburgh, Pennsylvania.—Specimens of your typography are neat because of their simple style of arrangement, and, in addition, because of the consistent use of a readable and beautiful type-face, Caslon Old Style. We have no suggestions to offer you which would guarantee improvement.

BEN WILEY, Charleston, Illinois.—The letter-head specimens are satisfactory in every way; though not at all unusual they represent simple, plain, dignified, neat and intelligent printing. In your rearrangement you made a decided improvement over the original heading for the Rural Ridge Grain Farm.

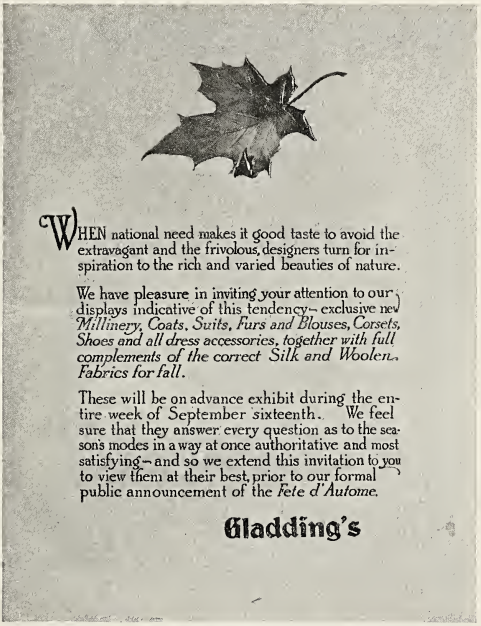
C. J. WOOLSEY, Poughkeepsie, New York.—Both motto-cards are nicely gotten up, and we compliment you on their general excellence. The selection of colors in both instances has been governed by good taste. We regret that they are printed in such a way that a reproduction could not be made to show the good features.

H. EMMETT GREEN, El Dorado, Kansas.—We compliment you on the general excellence of all the specimens in the last package sent us. By simple arrangements of pleasing and readable roman types you secure the ultimate in printed effectiveness. No suggestions for the improvement of the work occur to us.

STEWART-SIMMONS PRESS, Waterloo, Iowa.—The miniature four-page paper, *Bayonet Points*, is interesting both as to content and make-up. While the pages are only of three nine-pica columns, the general style of a metropolitan newspaper is followed, and it is therefore made quite a novelty. The patriotic blotters, too, are interesting and pleasing, typography being effective in display and arrangement.

O. L. LILLISTON, Philadelphia, Pennsylvania.—The specimens sent us, which include printing for which you wrote the copy, drew the hand-lettering and made the layouts, as well as sold the work, indicate considerable talent. The quality of these specimens is up to the high standard of William F. Fell Company printing in general, and both you and that company deserve praise for the uniformly good results attained in their production.

W. F. DRUMMOND, Fort Collins, California.—Specimens of your jobwork sent us for review are satisfactory in almost every way. On the cover-design of the menu for Kelley's Soda Service, an improvement would have been effected had the word "menu" been combined with the words "Kelley's Soda Service" in one group, the new combined group to be placed slightly lower on the page than the upper type-group is now placed.



This fall announcement of the Gladding Dry Goods Company, Providence, Rhode Island, the oldest institution of its kind in America, reflects the general style of the firm's newspaper display, which is consistently set in Cheltenham. The unique face of type here used for the signature is employed in like manner in the newspaper advertisements. The type-matter of this announcement was printed in deep brown ink on the first page of a folder made of brown cover stock. The oak leaf at the top was printed in the variegated shades peculiar to oak leaves in autumn, and when embossed in addition produces an effect quite like the real thing, lending to the announcement the right atmosphere.

MILFORD CHRONICLE PUBLISHING COMPANY, Milford, Delaware. —*Partners* for September is a most satisfactory house-organ. The cover is unusually clever in conception, and the colors employed in printing add materially to the effect produced. Typography throughout text-pages is pleasing and readable. We compliment you, as well as Frederick B. Lewis, advertising manager of The L. D. Caulk Company, the publishers, on the general excellence of this publication. It is unfortunate that the dentist who is pictured on the cover in the act of operating has his head in such an inconceivable position. A broken neck is presumed to be sufficient cause for death.

R. C. STUART, Ithaca, New York.—The specimens of printing submitted to us for criticism are exceptionally neat and pleasing. The manner in which you handled the oft-quoted item, "The American Soldier's Message to You," is worthy of praise. The advertisements for The Cayuga Press, which appeared in the *Journal* once a week for four consecutive weeks, are effectively written, and should exert a strong appeal. The typographic handling carries out the spirit of the copy to a remarkable extent, and emphasis of both display lines and text, with intelligent manipulation of white space, makes the whole effect striking and inviting.

A. H. RICHARDSON, Erie, Pennsylvania.—The *Coupler*, internal house-organ of the General Electric Company, is an especially interesting publication from the



Design for first page of announcement-folder of a San Francisco artist. The outline rules here used do not, as usual, indicate the size of the original page, but, rather, a solid panel which was printed in a light buff tint, a white margin extending beyond to a width of approximately three-fourths of an inch all around. The third page is reproduced at the right.



Third page of folder of which the design opposite was the first, the dotted rules here indicating a blind-stamped panel of fine lines. There was a margin outside this panel of the same width as that outside the tinted panel on the first page.

news standpoint, though typographically it is subject to improvement in a number of ways. There is an effect of crowding in places, while large open spaces around the illustrations cause the pages to be unpleasing because of the lack of uniformity. Considering the purpose for which it is intended—and that it adequately fulfils that purpose no one would question—the *Coupler* need not be perfect typographically; but a reasonably good appearance is desirable on the cheapest of work where beauty is not essential.

Pocatello Printing Company, Pocatello, Idaho.— The samples of your work sent us are all of a high order of excellence. Display is especially good, and your ability to combine strength of display with neatness of arrangement, and also dignity, is commendable. No faults occur to us, in our examination of the numerous specimens, which demand correction. The combination of condensed text characters and extended block letters should be avoided, as these two styles of type do not harmonize, and the result of such use is bound to be more or less displeasing. Your own advertising blotters are excellent, about the best work in the entire collection.

Earl L. Chappell, San Diego, California.— The general appearance, display and arrangement of the blotter exploiting the union label are satisfactory, the design being especially effective in the first impression it creates. However, the placing of the label between the heading and the matter which follows, the heading being set alongside three lines of text, as an initial would be placed, with the label between, is bad, inasmuch as the heading and the matter which follows are closely connected, and the continuity of thought is broken by the wide separation. The colors used in printing are satisfactory, and add to the striking first impression which the blotter creates.

Creamery Patron Printing Company, St. Mary's, Ohio.— The several specimens of your work sent us are of good quality, composition being in an interesting style, which, though decorative beyond all present-day standards, nevertheless lends a quality of distinction. The firm's letter-head is especially striking and effective, as well as pleasing, because of good taste exercised in the selection of colors. The yellow-orange is too weak a color for printing the small italic line in the business-card. A strong red should have been employed to give the design as a whole better balance of tone and to make reading of the line easy under all conditions. Typography of the card is excellent.

Arthur D. Emory, Montreal, Quebec.— *Sunshine Magazine* is a handsome publication, a refreshing exception among papers published by insurance companies, most of which are cheaply and consequently poorly gotten up. The covers of both issues sent us are beautiful, the illustrations in process colors thereon being up to the standard of the best of our modern magazines which are sold over the news-stands, where a striking, beautiful cover is absolutely essential if the publication is to sell. Typography and presswork, as well as the general format, are of a high degree of excellence, and the printer, no less than the manager, deserves commendation for the results obtained in this excellent paper.

Corona Typewriter Company, Croton, New York.— The advertising department of your organization is manifestly wide-awake, as the several advertising forms sent us show cleverness of idea, copy and manner of presentation. Your printing department has supplemented the excellence of what was given them for presentation by good design, typography, and careful presswork, and the product will hold its own in any company. No one item calls for special mention owing to the general excellence of all specimens, although this writer especially admires the cover for the "Airdry" booklet, mainly because of its striking appearance and interesting character, feeling that it would practically compel attention to the inside. The Corona house-organ is interesting as to appearance and content, while typography, make-up and presswork are excellent.

The Slip-Sheet is the name of a little four-page paper "edited by and for all the associates of William Edwin Rudge, New York city" and is an "honest-to-goodness" house-organ, as it circulates only among the employees of the concern and a few outside friends like The Inland Printer. It is always interesting in text and typographical dress, and, while we have often enjoyed it, we are quite certain we have never made public acknowledgment of the fact. The September issue is the last we have received, and it is largely given over to boosts for the Fourth Liberty Loan and slams at the Kaiser. Outside the title at the top, the first page is given over to a reproduction in colors of Christy's striking poster, "Clear the Way," which excited much admiration on the bill-boards

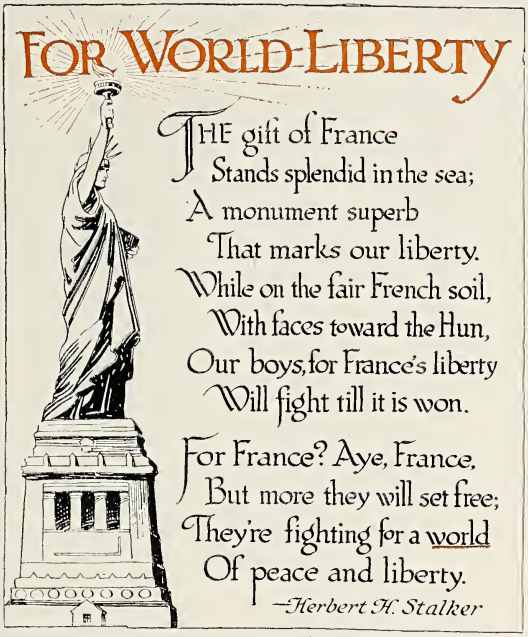


Business-card of a San Francisco artist. The design was printed in a sunken panel, extending to within two picas of the edge of the card on all four sides. A most dignified and pleasing effect is created by the original, which was printed on kid-finished bristol.

and in the store windows during the recent campaign for sale of Liberty Bonds.

J. W. Short, Ottawa, Ontario.— The specimens of work of The Mortimer Company are beautiful in appearance and effective from an advertising standpoint. The idea of printing a picture of Rodin's "Thinker" in a weak tint over the letter-head and package-label is a good one. Being faint, the picture does not interfere with reading the typewritten matter, and, being large, it is impressive. The package-label is reproduced to give our readers a better conception of the idea. The booklet giving the itinerary of the visit to Canada of Prince Arthur of Connaught is handsome, the selection of paper and typography suggesting quality and dignity to a high degree.

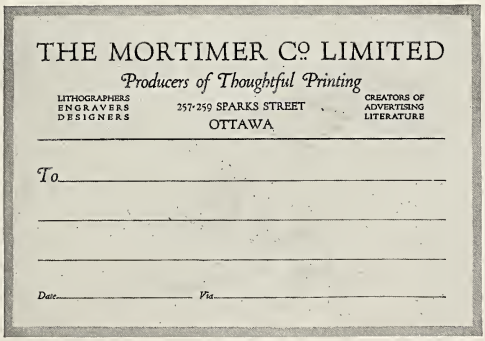
Lawrence A. Weston, Detroit, Minnesota.— The at-home announcement for Mr. and Mrs. Kenneth Hance is quite out of the ordinary, a distinct variation from the conventional form employed for the purpose. The announcement proper is printed in the center one-half of a long strip, about 10 by 3½ inches, while on either end portraits of husband and wife are printed from outlined half-tones, each on spaces one-fourth the length of the strips. These ends on which the pictures are printed are folded to the center, the two folded sections covering the announcement proper. As the husband is with the colors, the United States flag is appropriately printed in red and blue above the type-matter of the center section. Such an idea, it seems, might prove valuable to other printers when some of their customers, under like circumstances, want to get away from the ordinary style.



Design appearing above calendars for last three months of 1918, drawn by Frank H. Aldrich, designer and engrosser, Toledo, Ohio, who has long advertised his services with monthly calendars of this nature.

The Inland Printer has just received the 1918 edition of *Our Work*, an annual publication made up of the typographic work of students attending the printing classes at the Working Men's College, Melbourne, Australia. There are some exceptionally pleasing designs in the book, most of them being simply and effectively arranged, properly displayed and nicely whited out. Some, however, are more nearly representative of the work of twenty years or more ago than of the present time, in that too much attention was paid to the building up of rule and ornamental features, which handicap the prominence and appearance of type-matter appearing in conjunction. The interesting cover-design is quite pleasing, being hand-lettered and designed by A. M. Roe, a student of the design class, while the plates for printing the cover in five colors were made by students of the process engraving class.

The style-books issued by The English Woolen Mills Company, Cleveland, Ohio, are invariably models of the printing art. The latest copy, that for the fall and winter of 1918-1919, is, if anything, an improvement over previous issues. The character of the fashion illustrations differs widely from that usually employed for illustrating men's clothing, being simple line-drawings showing shape and style of cut of garments only. There is no shading whatever, no attempt being made to indicate the texture of the materials used. The cover and all drawings for the inside pages were drawn by Caryl H. Slocum, of Cleveland. The cover-plates (six colors) were prepared by the Art Engraving and Colortype Company, also of Cleveland, while the fashion-plates were made by the Eclipse Electrotype & Engraving Company, of the same city. The printing was done by the A. S. Gilman Company, Cleveland.



Package-label of the progressive Canadian printers who won the famous Acorn trophy for doing the best direct advertising during the past year. The picture of Rodin's statue, "The Thinker," was printed in a weak blue-green tint, the type-matter in black, although in the original the illustration was more prominent than in our reproduction. The same idea is carried out in the letter-heads used by this house.

George A. Nasser, Allentown, Pennsylvania.— Of the two arrangements of the bill-head for Edwin G. Mann, the only difference between which is that in one the name is set in Copperplate Gothic, while in the other the line is set in italic capitals of the style of type used for the remainder of the design, we prefer the latter. The Copperplate Gothic, a block letter, all lines of which are uniform, does not harmonize with the style used for the remainder of the design, a letter made up of contrasting light and heavy elements. On the one of our choice, as well as the other, all the lines are letter-spaced to such a degree that a very bad effect is produced. The extra wide letter-spacing weakens the design as a whole, and, to a certain extent, it causes the matter to be somewhat illegible. The color of ink used in printing is quite pleasing, being in perfect harmony with the color of the stock, a light green tint.

The Bamberg Herald, Bamberg, South Carolina.— The letter-head for Arthur Fields is quite an interesting departure from the conventional style of letter-headings. For the benefit of our readers, we will state that the matter was set in type, and, from a proof, an engraver made a reverse etching in the form of a band about two inches wide extending across the top of the sheet. About eight points from top and bottom edges of this reverse plate, a fine finishing line was tooled in, which adds materially to the appearance of the design. The color used for printing, a bright yellow-orange, is too flashy altogether. The letter-head would have been equally effective, or more so, and the appearance more pleasing, had a brown or buff been used for printing. The Wanner Machinery Company, Chicago, has a letter-head designed along similar lines, that company's heading being printed on a light gray stock with medium gray ink.

The Gordon Journal, Gordon, Nebraska.— The various business-cards produced by you for local firms for distribution during the Fourth Liberty Loan campaign are interesting in their style of typography and manner of printing. This is the first instance we have learned of where a distinct line of business in job-printing was developed through offering business men vehicles for advertising the sale of Liberty Bonds. We presume the quantity of each order was small, or that the business-cards were given out more frequently than is usually the case. While, as stated above, the typography of most of the cards is interesting and neat, in some there is an effect of congestion caused by the use of larger sizes of type than were necessary or desirable. The colors are well chosen for the most part, in fact

we see no serious violations of those principles underlying color harmony such as we have found quite frequently in samples of your work sent us in the past.

HYDE BROTHERS are progressive printers at Marietta, Ohio, who are continually producing good printing, especially in their line of work, which is, to a large extent, creative advertising service for laundries. Their latest contribution to this department, which should prove interesting and suggestive to printers everywhere, is what they choose to call a paper-saving postal, used as advance cards for salesmen of the Marietta Paint & Color Company. Details concerning these cards are best described in a letter from Hyde Brothers, from which we quote as follows: "These cards are the original idea of John H. Rennard, advertising manager for the above-named concern, and one that we think worth while calling attention to. While the cards are designed primarily as a novelty to get attention by their unusual size (which is excused by the idea of making them this small to 'Save Paper and Help Uncle Sam'), yet, by their use, the Marietta Paint & Color Company will do more than save paper. This concern has been announcing their salesmen's intended visits by the use of a multigraphed letter, filled in and mailed in an envelope under three-cent postage. These cards will go for one cent, and will not only save two cents postage, but will save the cost of the fill-in of the letter and the cost of the envelope also; so there is even more direct paper saving than is first evident." The cards are 4 by 2¾ inches in size, printed on both sides as reproduced on this page.

JOHN HARTENSTINE, Norristown, Pennsylvania.— All the specimens are of an exceptionally good quality. You seem to realize the advantages of adhering to simple forms of arrangement, and this fact, together with the pleasing and readable styles of type employed, is responsible for much of the attractiveness of the various specimens. Effects in type display, which are consistent and productive of good results, come as a rule from avoiding and not from attempting the execution of difficult and time-consuming problems. It is by attention to little things and not by striving for big things that one can accomplish that which is truly worth while. The three arrangements for the Reo dealer are both pleasing and interesting. Our preference is for the one without border, in which the word "Reo" is set in large capital letters. This one, especially, has an unusual and striking appearance, and should prove more valuable from an advertising standpoint than either of the other two. The border on one of the others, while not strong in tone, is quite large in area, and, as a consequence, has a tendency to overshadow the type-matter. Prominent borders may serve a purpose around advertisements on the page of a newspaper but hardly on a business-card.

THE MELTON PRINTING COMPANY, Dallas Texas.— The specimens lately sent us are in general quite effective. Your statement, "I used often to sacrifice legibility and utility for art, but I found in my old age that the average customer likes large type if properly handled," is correct only up to a certain point. Legibility may be weakened by the use of overlarge types, as it can be by the employment of too small sizes. The happy medium is our choice, and, while we would not say that you use too large sizes as a rule, we will state that the letter-head on the back of which you made the above quoted comment, that for the Lufkin Realty Company, would have been much better had every line, save perhaps the smallest, been set one size smaller. In the case of a heading like that for the Southwestern Paper Company, our suggestion would not hold good; for, in that instance, the large sizes were quite necessary to carry out the scheme of design. However, we wish all our readers and contributors produced the same quality of work that you do.

"MAKING TYPE TALK," or other words to the same effect, have been used as a title for books and booklets of advertising typography so many times that it has become almost a chestnut. The latest volume of this series has just been received from Melbourne, Australia, it being the product of Frank H. Lee, an instructor of printing in the Working Men's College at that place. Outside the text of the introductory page, the booklet is made up of a collection of displayed advertisements, all of which are very good as to display and general appearance, although a few are a trifle "fussy," dressed up as they are with rather too decorative borders. Below the advertisements, in every instance, Mr. Lee makes comment on the suggestive features of the various treatments, paying particular attention to the matter of proper atmosphere. Atmosphere, however, is not the prime consideration in advertising typography — although, of course, it is admitted to have considerable value. The prime considerations are display effectiveness and legibility, and to subordinate these to atmosphere or to appropriateness is a mistake. Nevertheless, Mr. Lee's advertisements score high in respect to effectiveness and legibility, and for that reason the title given the booklet can hardly be considered far-fetched.

CONWAY PRINTING COMPANY, Conway, Arkansas.— Your best work is on the letter-head designs, which constitute a large portion of your contribution to this department. These are simple in arrangement, well displayed and nicely arranged; they require no correction, in so far as serious faults are concerned. Do not letter-space text type. The black tone of this style of letter, and its compact design, make it necessary to space it closely in order that the characteristics of the type will be indicated in the mass. It is only by so handling the old Gothic letter forms that their character and beauty may be retained in printing. Why underscore lines that are already prominent? Another thing, do not crowd type. One example of poor work in this respect is the title-page for the program of the Pioneer Workers of the Arkansas Federation of Women's Clubs, set throughout in text type. This page is very illegible, not only because of the crowding, but also because of the illegibility of the type itself. Inasmuch as text letters are of complicated form and quite difficult to read, their use should be restricted to the larger sizes for display lines, matter which must of necessity be set in small type being set in roman. Press-work on all the specimens could be improved, mainly by more careful make-ready and



The old-time character of design and typography embodied in this folder page suggests craftsmanship, as indeed the designer, Edwin Grabhorn, Indianapolis, Indiana, is a craftsman-printer.

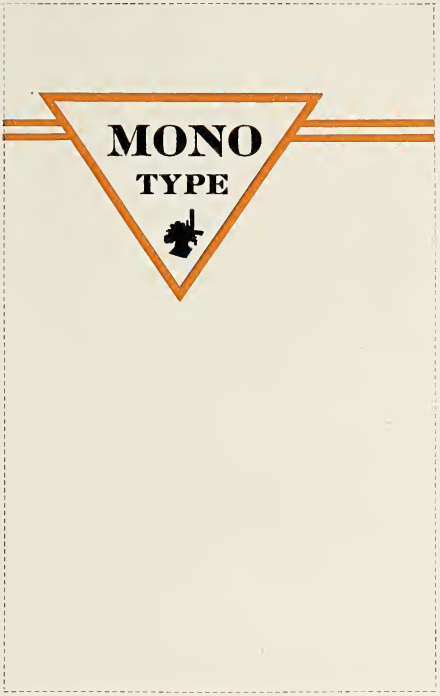


Two sides of paper-saving salesman's advance notice produced by Hyde Brothers' Printery, Marietta, Ohio. For further details concerning this idea, read item concerning that company which appears on this page.

more impression; and a better grade of ink on the bond-paper work would result in an improved product.

THE EASTON PRESS, Ottawa, Ontario.— Letter-head, business-card and blotter are all pleasing, dignified and effective from typographical and advertising standpoints alike. All are representative of the class of work we have long advocated as being the best. The business-card is reproduced on this page.

WILLIAM F. BURMESTER, Junior, Pittsburgh, Pennsylvania.— Students under your direction at the Ralston School are doing exceptionally good work. As a general rule, spacing between words is correct, and proper spacing is something which, above almost everything else, ought to be impressed upon youthful printers. Unfortunately, however, that feature is only occasionally apparent in the work coming from school print-shops. The text type of the card, "The American's Creed," is spaced entirely too widely. The character of this style of type, indicated by its compact black quality, makes it necessary to space it closely for the best effect in mass. Wide spacing between words, letters and lines should be avoided. Spacing on this item, the most particular of all, is the poorest of any sent us in your last package. Of the three printings of the letter-head for the school, all set in Bodoni, we prefer the one printed in brown only. We do not consider that the orange used for printing the ornament in one of the others, the remainder of which is also printed in brown, adds anything to the general effect, and the two colors are not pleasing in combination. The one printed in blue only is also good, although the effect is a little harsh as compared with the brown. Understand, our opinion is governed largely by personal taste, as that is the only way a preference can be arrived at between the two which are printed in one color.

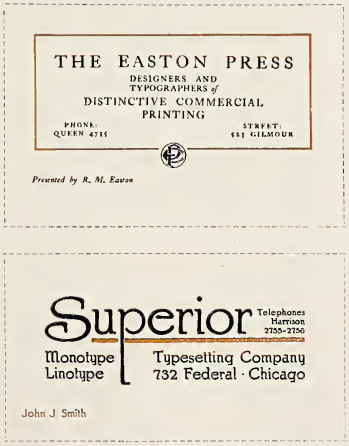


Interesting cover-design of type-faces in equipment of the R. M. Rigby Printing Company, Kansas City, Missouri. Original was printed in brown and black on buff-colored stock.

THE MORRIS REISS PRESS, New York city.— The small patriotic poster issued as your contribution to the campaign for the Fourth Liberty Loan, is a most interesting and novel feature. For the benefit of our readers, we will state that it is designed to suggest the honor flag given purchasers of bonds, with the four blue stripes inside a red outline, or border. The stripes in blue and the border in red were printed from thirty-six point rule, or from cut-out blocks. On the left side of the four blue stripes, which run vertically inside the red border of the flag, the words "Change of Address" appear above a tipped-on portrait of General Pershing. On the right side of the blue stripes, in a space considerably larger than that on the left side, which is contrary to a true representation of the honor flag, two personal cards for General Pershing are printed, the one in the upper left-hand corner of the space bearing the address "Somewhere in France," while the other, appearing in the lower right-hand corner, bears the address, "Somewhere in Germany." Between these two cards the following words are printed: "Buy a Liberty Bond. Make that six billion six times six and J. J. P. will change his address." It is assuredly a most pleasing piece in the original, and we regret that we can not present our readers with a satisfactory reproduction of it.

ONE of the handsomest booklets which we have had the pleasure of examining in many months, and assuredly the best specimen received during the past month, has come from The Herald Publishing Company, Albany, Georgia. The specimen is a brochure-booklet for the Citizens First National Bank of that city. The cover is of double-thick Sunburst, at the point of balance on the front of which the front elevation of the bank's building is printed in white and then deeply embossed. Tied with a white cord, the effect produced by the booklet is that of quality, if anything could be. The inside pages are devoted to historical matter concerning the bank, an exploitation of the institution's aims and policies, and an outline of the services it is in a position to furnish business men and individuals of the community. The inside pages are printed on heavy-weight enameled stock, and are liberally illustrated with half-tones showing views of the bank, inside as well as outside, and portraits of the men who direct and officer the institution. These half-tones, as well as the text-matter, are faultlessly printed. The typography is in a most readable old-style roman, and, around the text throughout the book, a line border with decorative corners is printed in a rich blue, matching the color of the cover, which extends over the text-pages, making a match necessary. In the center along the top of this border the bank's trade-mark is set in with the rule and printed in the blue. The size of the page is 6¾ by 9¾ inches. The designer of this notable piece of work is B. C. Frisbie, while the press-work was done by George Hachet. Both may feel that their efforts are worthy of the highest praise. Incidentally, the booklet came to us, as mailed or given all recipients, in an envelope of the same stock as was used for the cover.

THE FRANKLIN PRINTING COMPANY, Rochester, New York.— Most of the specimens are very good indeed; in fact, we find faults requiring correction in but one item. We refer to the program for the Monroe County Civil War Veterans' Association, on the first page of which spacing is very poor indeed. As an example to indicate the fault, refer to the line "Civil War Veterans" and note how wide the space is between words in relation to the space between lines at that point. The effect, when space between words is so much greater than space between lines, is that the unity of the line is often lost, though not exactly so here, as the size of type is so large it will carry, even though spacing is poor. One very good rule in spacing is to have the optical space between lines equal to the optical space between words. If there is any variation, and it is often necessary, the space between lines should be greater, never less than the space between words. The illustration is too low, overbalancing the page at the bottom. The type-group at the top could easily have been placed higher on the page, thus allowing for a higher position of the illustration, which should also be closer to the group above it than to the group below it. The space between the top line and the main group, which appears immediately below it, is too great, especially since the connection between those lines is very close. The space wasted there could have been taken up, allowing for a higher position of the illustration as suggested. On the inside pages you will note that, optically if not mathematically, the top margins are greater than the bottom margins. The reverse should be true on account of an illusion which causes things in the exact center of a page from top to bottom to appear below the center, and, consequently, out of balance.



Two entirely different styles of business-card treatment, the one above depending for effectiveness upon its dignity and beauty while the lower one makes its bid for attention in the unusual and striking character of its design.



WAR-WINNERS

THE INLAND PRINTER is proud of the success of the various public agencies in the conduct of the war. Conspicuous among the successes attending our national efforts has been the work of the advertising writers, designers, artists, engravers and printers who are responsible for the publicity by the influence of which bond issues have been floated, funds secured for the various relief organizations and men have been secured to build ships. Whether posters or newspaper advertisements, the publicity mediums are an incentive to continued excellence in printed advertising after the war.

The six illustrations shown on this page are from full-page newspaper advertisements prepared for the local Liberty Loan Committee by Gatchel & Manning, Engravers, Philadelphia, Pennsylvania.

THE PRINTER'S PUBLICITY

BY FRANK L. MARTIN.

This department will be devoted to the review and constructive criticism of printers' advertising. Specimens submitted for this department will be reviewed from the standpoint of advertising rather than typography, from which standpoint printing is discussed elsewhere in this journal.

Triumph Printing Company.

What are the advantages of a printing-plant that has adequate equipment and is so constructed and arranged that it affords a convenient, comfortable place for the workmen? The answer is easy. It doesn't require a printer to answer it. Any good business man, whether he is familiar with the details of a printing-shop or not, knows that such advantages result in the production of printing of a better quality in less time and at a smaller cost.

So the Triumph Printing Company, of Kansas City, Missouri, with a modern plant, is exploiting that fact in a small illustrated booklet it is sending out. Reproductions of photographs of each of the departments of the plant, like those shown here (Fig. 1), convey forcibly to the prospective customer the character of the plant and, incidentally, suggest the grade of work that one can expect to come from such an establishment. One of the most convincing points that the company makes, aside from the illustrations themselves, is the argument that such a printing-plant will never be handicapped with disgruntled help, nor will it be constantly short of employees. This sort of a plant, it is maintained quite truthfully, is "like an earthly paradise to the printer who thinks of printing as an art — the printer who is not content to stop with the mere thought, but works with his head as well as with his hands." Not only that, but such a shop will always be manned by experienced printers, skillful men who are satisfied with the conditions under which they work.

Telling your prospective patrons about your plant, how it is equipped and why it can turn out the right sort of printed material, is good advertising. There are few better ways, it seems to me, of winning orders from men of keen business sense. The Triumph company has hit upon an effective and wise plan of advertising that will bring the character of printing business that it wants and which it pays to have. The booklet is one that all other printing-firms should examine, for, with variations, it could be used to good advantage by plants everywhere, providing they are built and equipped as they should be.



FIG. 1.
From the booklet of the Triumph Printing Company, Kansas City, Missouri.

"The Waste Line."

A clever, opportune and effective booklet is that of The Byrd Printing Company, of Atlanta, Georgia. Three by four inches in size, it is printed on scrap material, so the company says, and its message is on the use of scraps for advertising literature since the Government has requested a curtailment in the use of paper. It gives this advice, a paragraph, illustrated by an apt thumb-nail illustration, to the page:

"Looking through the paper situation, the War Industries Board, located at headquarters, orders the curtailment of paper use wherever possible.

"Which brings us to the 'Waste Line,' or the line of waste ordinarily found in the average printing-office — often called scraps.

"This is composed of odd shapes, sizes and weights — thick, thin, medium and stout. Our resourcefulness will help you in its efficient use.

"Scraps are not popular in European circles. We are glad to announce that we did not start this one, but we are in strong at the finish.

"Let us suggest your unrestricted use of 'The Waste Line' when planning your publicity. You will find it most economical and helpful.

"It will not only keep your goods moving and enable you to swap them

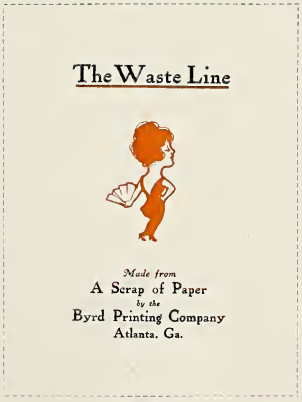


FIG. 2.

for the coin of the realm, but it will also enable us to obey orders."

The booklet is placed within a half-sheet of letter-paper, folded — also a scrap piece — and sent out in an envelope first-class. All due credit should be given to the Byrd company for an original and novel piece of advertising. The cover-page design is reproduced on the preceding page (Fig. 2).

How the War Will Affect the Printing-Trade.

"If more men knew about direct advertising there would be more of it used — and, no doubt, it is used more than many men suspect, because it is one kind of advertising that can be used without your competitor knowing all about it.

"If you would keep a record of how many things you bought in a month, and then note how many of these things were sold by general advertising and how many by direct advertising, you would become a direct advertising enthusiast."

What the Niagara Printing Company, of Niagara Falls, New York, says in the foregoing statement on the value of direct advertising, in its October issue of the *Niagariana*, is undoubtedly true. Moreover, there has never been an era in the history of advertising when direct-by-mail advertising has come into its own to such an extent as it has within the last two or three years. This has been due to conditions brought about by the war. The loss of business man-power has had to be made good by some other agency and that agency has been direct advertising. The printing-firms over the country were quick to advocate its use, with the result that hundreds of firms that had always depended upon salesmen and general advertising and that had never accepted an opportunity to try out the direct method, have employed it recently with good results. An emergency existed, and to meet that emergency business firms the country over were forced to adopt a new means — a policy new at least to many of them. They have obtained the results that the adherents of direct advertising knew they would. The result will be that the printed advertising literature which goes direct from the manufacturer to the retailer and the consumer will become a permanent force in a much larger field than ever before. Just now, since the end of the war apparently is in sight as this is written, it seems to me that it would be well for all of the printers to fall in line and prepare accordingly for the important part that they are destined to play in the struggle for business that this country is to enter in the period to come.



What Are YOU Going To Do?

SALESMEN are not exempt from the draft. If you keep enough help to make things, you'll have to find some way to sell them. Machinery will take the place of productive labor in many lines, but advertising is the only thing that will fill the space that the salesman leaves vacant.

Get that—*NOW*.

Factory buildings and farms are not too hard to sell by mail, so there can't be much difficulty about most other things.

Better lay out a campaign for the kind of advertising that will sell your goods after your road men are in Khaki.

Apologies to "Work, Work, Work"

In your selling, pictures must now take the place of samples. If you have no advertising man, let us help you.

BUSH-KREBS CO., Incorporated

ILLUSTRATORS—ARTISTS—ENGRAVERS—ELECTROTYPERS

LOUISVILLE, KENTUCKY

FIG. 3.

Too much credit can not be given to the publications of the printing-trade which have been quite effectively and successfully hammering away on this question of the use of direct advertising ever since the United States entered the great world war. They saw their opportunity for helping the printing-trade and business generally, and the campaign concentrated on the subject was one that merits commendation. It was not erratic, but, on the other hand, was most sanely conducted. There was no attempt to convey the idea that general advertising and the use of salesmen ought to be abandoned altogether, and that direct advertising should be utilized exclusively. Rather, the entire campaign was one which consisted of the reasonable argument that one form of advertising supplemented the other and that the direct form was the logical one to use to make good the depleted forces of sales departments.

Since this country entered the war we have reproduced and commented on specimens of printers' publicity dealing with this subject of direct advertising. Among others which come to us this month is a folder post-card sent out by the Bush-Krebs Company, Louisville, Kentucky, in October (Fig. 3). Here is its argument in part:

"Salesmen are not exempt from the draft. If you keep enough help to make things, you'll have to find some way to sell them. Machinery will take the place of productive labor in many lines, but advertising is the only thing that will fill the place that the salesmen leave vacant. . . . . Factory buildings are not hard to sell by mail, so there can't be much difficulty about most other things. Better lay out a campaign for the kind of advertising that will sell your goods after your road men are in khaki. In your selling, pictures must take the place of samples. If you have no advertising man, let us help you."

Another piece of advertising literature along the same line is the circular letter sent out by the Long-Johnson Printing Company, Jackson, Tennessee. Under the heading: "What will the



An attractively printed small-sized blotter issued by the Long-Johnson Printing Company, Jackson, Tennessee. The original, printed in orange and black, produced a most striking effect.

new draft do to your business?" the writer for the Long-Johnson Company asserts:

"One thing is certain: It will cause a reduction of your force and a readjustment of your organization. The younger men will go to war or into other lines of work. Salesmen will be called in and your way of getting business will be radically changed. Business must be kept going. Goods must be produced and goods must be sold, but not by the extravagant methods common before the war. . . . . The samples must now be printed. Printing with a punch. Printing in colors. Printing that looks as good as your goods, maintaining the prestige of your house. Printing that explains and educates. Printing that awakens desire."

So runs a well-directed campaign on the part of printing-concerns that is not only having an immediate effect but will also have a lasting one after war emergencies have ceased to exist.

The Art Press.

More and more as one peruses the publicity-matter of printers the change in its character as a whole becomes noticeable. Printers are now devoting themselves to the task of creating business for themselves rather than trying to get the normal run of printing business that is already in the market. In doing this, one and all have become the exponents of increased advertising, preaching the doctrine of advertising in all of its varied forms. Good printing, they argue, is one of the necessary means to this end and proves a business investment which will bring the desired returns.

An illustration of this propaganda put forward to further the use of advertising is contained in a folder received from the Art Press, Indianapolis, Indiana. It tells the story of "Scup and Scrod," a tale with an advertising moral that is going the rounds, and one that makes its point as clear as any we have seen. The incident runs something like this: A fishmonger making his rounds in a small New England town shouted his wares, 'Scup and scrod,' two well-known kinds of fish of that section. A woman ordered scup.

"Haven't got any scup," replied the fishmonger. "Can't get it right now."

"Gimme scrod," said the woman; "but what are you yelling 'scup' for if you haven't any scup."

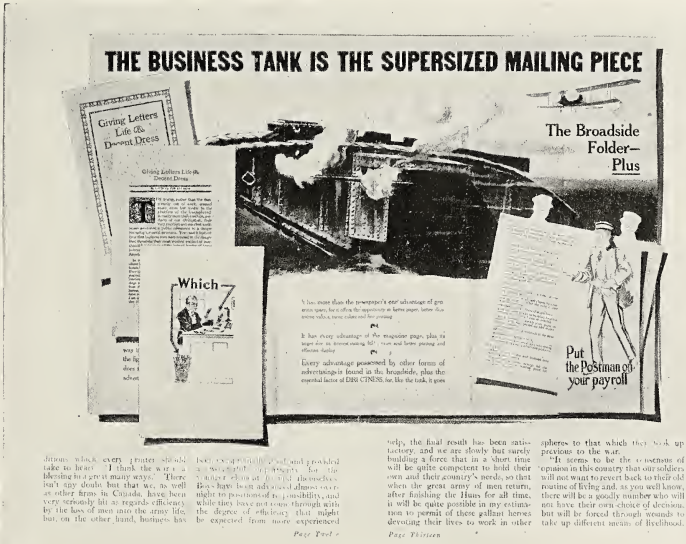
"Why," replied the fishmonger, "I don't want you to forget scup when I get scup."

So the Art Press presents its lesson in advertising. It warns concerns that they can not embalm their business for the period of the war, then resuscitate it, and expect to compete with men who have kept their businesses alive all along. It cites a long list of American concerns which have been wise enough to realize the necessity of keeping the public informed that they will have scup when scup is to be had. What these concerns have done in a big way it is possible for all to do in a smaller way. Finally, it is pointed out in the folder that all agree that this war will be followed by the greatest era of prosperity that the country has ever known. The way to get business when that time comes is to advertise for it now.

It was not such a long time ago that printing-firms rarely thought of the benefit to be derived from advertising talks such as the one cited here.

"Northern."

The importance of the right kind of illustrations in advertising literature is emphasized in the September issue of *Northern*, published by the Northern Engraving Company, Canton, Ohio. To some persons artwork has no tangible monetary value and is something that the business man is likely to cut out if he gets the opportunity. This leads *Northern* to remark:



A double-page appeal for the use of direct-by-mail advertising, in *The Acorn*, published by the Chicago Paper Company. The specimens here reproduced formed part of the campaign for the Mortimer Company, Limited, Ottawa, Ontario, winner of the *Acorn* trophy for 1918.

"If you were building a house you would not ask the carpenter to use the least number of nails possible to hold the structure together, would you? Yet you often ask the artist to put the least amount of artwork possible in your catalogue, and the catalogue is more important than the house. Why is it? Artwork is really the most important part of catalogue building. No matter how well the rest may be builded, unless the illustration is right the catalogue is weak, because the purpose of a catalogue is to show pictures of your products.

"We believe that a person should be willing to pay what the particular drawing is worth—value is based on the cost of production—if finished drawing is satisfactory. That is all any reputable art department asks, but usually more than it gets."

Fortunately, however, conditions as to prices surrounding the production of illustrations and artwork have been much better than in printed matter alone. Our belief is that while there has been a tendency on the part of buyers of advertising to minimize the value of illustrations and to cut down on them, as *Northern* says, producers never allowed themselves to go through the trying period of undercharges to the extent that the average printer did in the ordinary printed product.

COMPOUND WORDS IN ENGLISH.

BY F. HORACE TEALL.

INNUMERABLE diversities of opinion, and consequently of practice, are shown in our literature in regard to every detail of form. Make any selection of books you choose, fifty or a hundred — or more if you wish — and compare them closely, and you will hardly find two, no matter how similar in their nature, that do not differ widely in matters of punctuation, capitalization, and compounding. The last-mentioned detail is the one to which this article is devoted, with the special intention of showing that it is advisable for a certain class of workers to adopt a practice which the writer would never recommend except on the ground of expediency. Before stating definitely the practice to be advised, it may be well to cite a few authoritative opinions.

Through many years I devoted most of my available time to the study of English in regard to the compounding of words, and early discovered that all the rules theretofore promulgated are practically valueless, mainly because they are not based upon any real synthetic principles. The subject has apparently been regarded as of slight importance, though some of the many writers who have touched upon it have perceived a need of a more careful investigation than has yet been made. Thus, Dr. William Chauncey Fowler, in his "English in its Elements and Forms," says: "Compound words in English, as distinguished from derivatives, have received comparatively little attention; yet, from the great variety of the component parts, and the different relations in which they stand to each other, it is evident that these words deserve a more minute investigation." But Doctor Fowler did not tell us much about the component parts and how to treat them, even by indication of the analogies involved.

John Wilson, in his "Treatise on English Punctuation," gives the matter much more detailed consideration than Doctor Fowler did, yet his concluding paragraph is as follows: "For further information on this difficult subject the reader is referred to Mr. Goold Brown's invaluable work, from which, while venturing in some respects to differ in opinion, we have derived not a little assistance as to the nature of compounds and the forms in which they should be presented. But the subject is not exhausted; and he who, with the scholarship and industry of that gentleman, will devote himself to the classification of all the compounds in the language, would perform a good service to a branch of literature which has been sadly neglected."

Goold Brown was but one of numerous grammarians who did much of this kind of work, but he was the one most nearly contemporaneous with Wilson, and naturally preëminent at that time. His work was scholarly and commendable, though many of his prescribed forms did not conform to the best usage of his or any other time, but rather to his somewhat hasty conclusions as to advisable forms according to his personal preference. Brown's system was good beyond question in being based on grammatical principles, and the principle most subject to contradiction, and which I maintain as the true one in spite of the common contradiction, is shown in the following quotation from his book:

"Murray says, 'Various nouns placed before other nouns assume the nature of adjectives; as, sea fish, wine vessel, corn field, etc.' This is certainly very lame instruction. If there is not a palpable error in all his examples, the propriety of them all is at least questionable; and to adopt and follow out their principle would be to tear apart some thousands of our most familiar compounds. . . . If we turn to our dictionaries, Webster has sea-fish and wine-cask with a hyphen, and cornfield without, while Johnson and others have corn-field with a hyphen and seafish without. What then becomes of the thousands of 'adjectives' embraced in the 'etc.' quoted above?"

Of course this means that Goold Brown holds that sea, wine, corn and thousands of other words in such use are not adjectives, but nouns combined with other nouns, becoming in such use parts of compound words. This constitutes a clear example of indicating practice based on analogy, and insistence upon preserving correct analogy rather than applying an arbitrarily assumed and incorrect one.

Nuttall's Standard Dictionary (considered highly authoritative in England) says in the preface: "The compound words are very numerous in the English language, and materially contribute to its copiousness. The great mass of them are omitted in our ordinary dictionaries; but their great importance has induced the editor to insert all that are presumed to be of general utility." How this editor determined general utility is not apparent. But it is evident that he was not accurate in his remark about other dictionaries, at least in the implication that he had included many compounds which other dictionaries omitted. He inserted a large number of compound nouns each made by uniting two nouns, but omitted far more, and it is impossible to find any reason to predicate any more general utility for those he gave than for those he omitted. Take for instance the words made with wine as the first element. Nuttall inserted wine-bag, wine-bibber, wine-biscuit, wine-cask, wine-cellar, wine-cooler, wine-glass, wine-grower, wine-measure, wine-merchant, wine-press, wine-skin, wine-stone, and wine-vault. These fourteen compound words figure well as examples of compounding, but it is beyond my reasoning power to find any more utility in any of them than in any of those omitted, as wine-bottle, wine-barrel, wine-cup, wine-drinker, wine-room, wine-taster, and others. The Imperial Dictionary, which was one of those meant by Nuttall in his comparison, gave twenty-six compounds with wine, thus refuting clearly the imputation of neglect, though omitting some that are equally entitled to record.

Theodore L. De Vinne, in his book "Correct Composition," says: "Words of variable spelling are rare in ordinary copy, but words that may be compounded are frequent. When to set up two meeting words as two words, when to consolidate them in one word, when to connect them with a hyphen, are problems that the compositor has to decide almost every hour. He finds it very difficult to get authoritative instruction. There are not many authors who compound words uniformly, and the dictionaries differ, and sometimes are not consistent in rendering words or phrases of similar class. . . . The theory of compounding is quite intelligibly presented in many English grammars." He also says: "Two words should not be connected with the hyphen when separated words will convey the meaning with sufficient distinctness." He gives a very meager list of "approved compounds" with hyphens, among them being apple-tree, book-account, charter-party, freight-car, ground-floor, high-priest, house-servant, livery-stable, starting-point, steam-engine, way-station. Not one in his list would present any difficulty of understanding if separated, yet the best writers do use most of these hyphens and many more.

The present writer's careful search failed to disclose any quite intelligible presentment of the theory of compounding in any English grammar. It is far more common for the grammarians to dismiss the subject with such summary remarks as, "Some compound words take the hyphen, and some do not. For special instances, see the dictionaries." Why a subject of so much importance is so slighted may never be known, but the reason may be that practice and teaching are so diversified that there is no prospect of agreement on any systematic practice.

Practice must be left to the decision of authors and publishers, who should certainly be much more systematic than they now are. It can not be decided by operators or proofreaders, who are usually restricted to reproduction of copy.

TEACHERS' ROUND TABLE

BY W. H. HATTON.

Instructors of printing are here offered the opportunity of discussing the various problems that arise during the course of their work. The editor will be glad to receive ideas and suggestions that will be of value to the fraternity.

Dictating the Lesson.

J. E. Fintz, of Cleveland, Ohio, has developed a series of lessons that might well be copied by other schools of printing. Instead of giving the student a printed sheet to be used as copy he dictates the lesson, which means that the student

PUPIL'S NAME — THOMAS MEGLAN

SUBJECT — PARAGRAPHING.

The indention of a paragraph depends upon the width of the measure.

An em quad should be used for indention of matter set 18 picas wide or less.

Between 18 picas and 30 picas a 2-em quad should be used for indention of paragraphs.

Above 30 picas a 3-em quad should be used.

The wider the measure the more the paragraph should be indented.

The large point should be indented more than a small-point type, no matter what the width of the measure may be.

A paragraph should not end with a syllable of a word.

The isolated appearance of a word on a line alone is not pleasing.

A paragraph should not end closer than an em quad from the end of the line.

The proper ending of a paragraph is in the middle of a line.

FIG. 1.

must write his own copy. In setting the type he is forced to read the lesson a second time. When the proof is read he reads the lesson a third time, and comes in contact with the information a fourth time when the type is distributed.

Each pupil files his proofs in his own container for future reference and at the end of the term he takes them home. A copy of one of this series of problems is shown here (Fig. 1). Each student sets his name at the head of the exercise.

Learning the Printing Business.

BY ARTHUR J. MANSFIELD.

The printing industry has had more to do with the development of industries than any other force. This important business has increased wonderfully during the last twenty-five years and now ranks as the third largest industry in the United States. Newspapers, magazines, books, advertising literature and commercial printing have made possible the progress of this and other countries.

There is great need for carefully trained men. Employers everywhere are seeking good printers. There is an abundance of good material such as printing-presses, type, etc., and yet without well-trained craftsmen inferior work is bound to result. It is only when careful thought is linked with skilful manipulation of the tools of the trade that good work is possible. Many printers now working as compositors or pressmen never learned the trade and do not know many of the fundamentals of the trade. The shops giving any kind of careful training to their apprentices are very few. The journeymen compositors are reluctant to do any teaching and are often not well enough versed in their trade to do so. In the average small shop the apprentice has his best opportunity for learning the trade, provided the office is in charge of a competent craftsman. The tendency to specialize in the large shops prevents the apprentice from gaining an all-round training in the business. It is evident that we can not look to the printing-offices for the proper training of the printers now needed in the industry.

The writer, now in charge of the Printing Department of the Boston Trade School, after sixteen years' experience as a compositor, pressman and employer, believes this city of Boston state-aided institution offers an exceptional opportunity for learning the printing business thoroughly. Boys are taught all branches of the trade, from the simpler to the more difficult steps, and no attempt is made to rush production. The purpose is to make beautiful and useful printing and to fit boys to enter the industry well trained in the art of printing.

A new, modern, fire-proof building, large, well-lighted rooms, cylinder and job presses, linotype, new type and composing-room equipment, make this one of the best schools in the country for the teaching of the printing business.

Boys graduating from grammar school who are over fourteen years of age can enter our classes at any time during the year. The course covers a period of two years and provides for eighty per cent trade instruction and twenty per cent general education. Evening classes are conducted three evenings a week for men in the trade.

Is It Advisable to Teach Printing in a Printing-Office?

P. S. W. writes: "I am very much interested in the teaching of printing, and although I have had no experience along that line—that is, in actual teaching—still I feel I could make good at it. What I want to know is what books there are, if any, that could be used for text-books and where they are procurable. If a suitable text-book is published, I intend to offer my services to the public schools of this town. They conduct a night school during the winter, at which a person may study almost any vocation except printing. What would such services be worth? In all probability the instruction would have to be given in our own shop."

Among the books commonly found in printing schools and used for guidance in giving instruction are: "Progressive Steps in Typography," Loomis; "Printing for School and Shop," Henry; "The Practice of Typography — Correct

Composition," De Vinne; "Manufacture of Paper," Sidall; "History of Printing," De Vinne; "Typography of Advertisements," Trezise; "Punctuation," Teall. THE INLAND PRINTER and other trade journals are used in nearly all schools of printing for the information published in such departments as Presswork and Job Composition, and the specimens reproduced are used as exercises for the advanced students. We know of no textbook that will enable you to guide your students step by step in their work. We would suggest that you adopt one of the courses of study printed in this department recently and use some of the publications mentioned for guidance in designing your exercises. Any of the above books can be purchased through this journal.

The price paid for printing instruction varies. In the larger cities a rate of $3 per night is paid instructors in trade subjects for the first year, $4 for the second and $5 for the third. This schedule is higher than that paid in the smaller cities. It is therefore difficult to state what your service would be worth.

If the instruction is given in your own shop we would suggest that you try out the idea before making a contract. Don't figure that your students will produce enough work to make the proposition pay you. They can not do it if you teach as you should. The depreciation of a plant used for school purposes is at least twenty per cent each term.

Then comes the question of system in teaching. Will you take in a class of several students or only one at a time? Is your plant so equipped that you can watch the work of each student and correct his technic as needed? It would be well to investigate the cost of training students in printing before you arranged to have them enter your plant for instruction.

The Osgood Spacing Chart.

At the September meeting of the Eastern Committee of the International Association of Printing, held at Hotel Gonforone, New York, "The Osgood System in the Teaching of Printing" was presented by its author, Harry W. Osgood. One of the principal features of this system is a spacing chart that we are publishing, with a description of its use written by Mr. Osgood.

Mr. Osgood is in charge of the printing department in Public School No. 24, Jersey City, New Jersey, and was for some time employed in the composing-room of the American Typefounders Company, Jersey City. His ideas of teaching printing have been influenced largely by his work when connected with the typefoundry, and as the teaching of printing has been approached by him from an entirely different angle his results are original and have been of great interest to his associates.

In describing this spacing chart Mr. Osgood says: "There is no reason why the unit system can not be used with the spacing chart as every calculation in the chart is based on it. In this system the em quad is considered as 60 units, the en quad 30 units, the 3-to-em space 20 units, the 4-to-em 15 units, and the 5-to-em space 12 units. The unit system is explained in detail in 'Printers' Arithmetic,' by Charles L. Woodfield, A. M."

This chart will be found helpful in teaching spacing and justification to young pupils. As they progress they should depend more and more upon their own judgment, and in time they will space rapidly and accurately without referring to the chart. The chart may be dispensed with as soon as it has served its purpose, as its continued use will not tend to make the pupil self-reliant.

Amount of Space which the Line is Short by ¼ ems	NUMBER OF WORDS IN LINE							
	6 Words	7 Words	8 Words	9 Words	10 Words	11 Words	12 Words	13 Words
½ em	4 & 5-em, 3 places Two 5-em, 2 places	Two 5-em, 4 places 4 & 5-em, 2 places	Two 5-em, 6 places 4 & 5-em, 1 places	Two 5-em, all places	Two 5-em, 8 places 3-em, 1 place	Two 5-em, 8 places 3-em, 2 places	Two 5-em, 8 places 3-em, 3 places	Two 5-em, 8 places 3-em, 4 places
¾ em	En quad, 3 places 4 & 5-em, 2 places	4 & 5-em, 5 places En quad, 1 place	4 & 5-em, 6 places Two 5-em, 1 place	4 & 5-em, 4 places Two 5-em, 4 places	Two 5-em, 6 places 4 & 5-em, 3 places	Two 5-em, 8 places 4 & 5-em, 2 places	Two 5-em, all places	Two 5-em, 11 places 3-em, 1 place
1 em	3 & 5-em, all places	En quad, all places	En quad, 4 places 4 & 5-em, 3 places	4 & 5-em, 7 places En quad, 1 place	4 & 5-em, 8 places Two 5-em, 1 place	4 & 5-em, 7 places Two 5-em, 3 places	Two 5-em, 6 places 4 & 5-em, 5 places	Two 5-em, 8 places 4 & 5-em, 4 places
1¼ ems	3 & 4-em, all places	3 & 5-em, 5 places 3 & 4-em, 1 place	En quad, 5 places 3 & 5-em, 2 places	En quad, 6 places 4 & 5-em, 2 places	4 & 5-em, 5 places En quad, 4 places	4 & 5-em, 8 places En quad, 2 places	4 & 5-em, 10 places Two 5-em, 1 place	4 & 5-em, 9 places Two 5-em, 3 places
1½ ems	Two 3-em, 3 places 3 & 4-em, 2 places	3 & 4 em, all places	3 & 5-em, 5 places 3 & 4-em, 2 places	3 & 5-em, 5 places En quad, 3 places	En quad, all places	En quad, 7 places 4 & 5-em, 3 places	4 & 5-em, 7 places En quad, 4 places	4 & 5-em, 10 places En quad, 2 places
1¾ ems	Space limit for 6 Words	Two 3-em, 3 places 3 & 4-em, 3 places	3 & 4-em, all places	3 & 5-em, 5 places 3 & 4-em, 3 places	3 & 5-em, 7 places En quad, 2 places	En quad, 8 places 3 & 5-em, 2 places	En quad, 9 places 4 & 5-em, 2 places	En quad, 7 places 4 & 5-em, 5 places
2 ems		Two 3-em, all places	3 & 4-em, 4 places Two 3-em, 3 places	3 & 4-em, all places	3 & 5-em, 5 places 3 & 4-em, 4 places	3 & 5-em, all places	En quad, 6 places 3 & 5-em, 5 places	En quad, all places
2¼ ems		Space limit for 7 Words	Two 3-em, 6 places 3 & 4 em, 1 place	3 & 4-em, 5 places Two 3-em, 3 places	3 & 4-em, all places	3 & 4-em, 5 places 3 & 5-em, 5 places	3 & 5-em, 10 places 3 & 4-em, 1 place	3 & 5-em, 7 places En quad, 5 places
2½ ems			Space limit for 8 Words	Two 3-em, 6 places 3 & 4-em, 2 places	3 & 4-em, 6 places Two 3-em, 3 places	3 & 4 em, all places	3 & 4-em, 6 places 3 & 5-em, 5 places	3 & 5-em, 10 places 3 & 4-em, 2 places
2¾ ems				Space limit for 9 Words	Two 3-em, 6 places 3 & 4-em, 3 places	3 & 4-em, 7 places Two 3-em, 3 places	3 & 4-em, all places	3 & 4-em, 7 places 3 & 5-em, 5 places
3 ems					Space limit for 10 Words	Two 3-em, 6 places 3 & 4-em, 4 places	3 & 4-em, 8 places Two 3-em, 3 places	3 & 4-em, all places
3¼ ems						Space limit for 11 Words	Two 3-em, 6 places 3 & 4-em, 5 places	3 & 4-em, 9 places Two 3-em, 3 places
3½ ems							Two 3-em, 9 places 3 & 4-em, 2 places	Two 3-em, 6 places 2 & 4-em, 6 places

Osgood Spacing Chart.

The 3-to-em spaces are inserted between the words as the line is composed. Ascertain how many 4-to-em spaces the line falls short of filling the measure; count the words in the line and refer to the proper column in the chart to determine the combination of spacing pieces which will approximately space out the line. After replacing the 3-to-em spaces with these, make all changes necessary to properly justify the line, adjusting the spacing so that the space between the words will appear uniform

A 3-to-em space is placed after each word as the line is assembled. The amount of space which the line is short may be determined by temporarily inserting 4-to-em spaces at the end of the line. Count the number of words in the line and refer to the spacing chart for the combinations of spacing pieces necessary to space the line out to fill the measure. According to the number of words in the line, the addition of spaces or the replacement of the 3-to-em spaces with the other spaces is indicated on the chart. The space adjustments to make the openings appear uniform may be made as the line is finally justified. Any combination less than an em can be approached to within one-sixtieth of an em by the use of two spaces.

The space combination indicated on the chart will space out the line so that it will never be short more than one-quarter of an em. This allows the insertion of hair-spaces, if needed, or a more even distribution of white space between the words.

Thorough drilling in the principles of spacing should be given, in which the pupils are made to recognize the characters which require extra space, and those characters after which the space may be diminished.

Regular spaces, each size of which is a fractional part of an em, will be found more practicable for teaching the proper spacing of straight matter than the point-set spaces usually supplied by the typefounders. In ten-point (the size generally used for instruction purposes) the 3-to-em space is 3½ points thick in point-set fonts, but the typefounders will furnish the regular 3-to-em space if it is specified. There is no material difference in the other ten-point spaces.

Have the spaces specially nicked to insure clean distribution, three nicks on the 3-to-em spaces, four nicks on the 4-to-em spaces, etc. This costs but a few cents extra per pound.

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Overpacking of the Cylinder.

Some pressmen have the foresight to keep exact data on the precise depth the cylinders of each press are cut. In this manner they avoid overpacking the cylinder. When new stock is secured for hangers and manila for top-sheets, the thickness may vary somewhat from the previous paper used. But where the pressman has the depth of cylinder cut and a paper micrometer he can measure and be certain that a given number of hangers and top-sheets will approximate what is required to give proper height-to-bearer of the tympan. A paper measuring micrometer is a valuable instrument for the pressman to have in gaging the thickness of stock used in tympans and otherwise.

Making a Green Ink.

An Illinois pressman submits a specimen of green lake and also an impression from a green he mixed by using bronze blue and lemon yellow. He asks what proportions of the two colors, bronze blue and lemon yellow, will produce the emerald green he desired to match.

Answer.— The emerald green or green lake can not be made by using bronze blue or lemon yellow. In fact, it is not a combination green at all. It is useless to attempt mixing it yourself. Send a specimen of the green to your ink dealer and he will supply it. The name, however, may not be emerald or green lake, but, nevertheless, the inkmaker will be able to supply it.

Printing Without Slip-Sheeting.

A printer in a small town in Michigan writes: "Your valuable paper comes to the office in which I work, and I desire a little information in regard to cylinder and job presswork. We are desirous of running a small five-column publication on a good grade of book-paper and do not have time to slip-sheet the job. What method can one use besides slip-sheeting? I understand that there is a way that one can work and turn a job the same day without fear of smutting or offsetting. We have a great many jobs on good grade of cardboard on which we desire to avoid slip-sheeting. How do you run your magazine with such excellent clear, black print without offset?"

Answer.— Work of the character you refer to can be done by using good inks and good rollers, and by taking proper time in making the form ready. Carry just barely enough ink to give the color desired. Keep the tympan well oiled in printing the first side, as well as when it is backed up. Cardboard should not present great difficulty unless heavy type or designs are used. In printing on the second side of short runs, rub starch frequently on the tympan — it will prevent offset. Where good inks and careful make-ready are employed, as on THE INLAND PRINTER, slip-sheeting is not found necessary. The sheets are flied directly into racks, about five hundred to the rack, which is then lifted off the press, eliminating the handling of the freshly printed sheets. We constantly keep the temperature up to 70°, and better, during fall and winter. This insures that the stock, press, rollers and ink are in a workable condition. If the pressroom is cold, the ink does not flow properly, and offsetting is scarcely avoidable on good stock.

3-6

To secure a suitable ink send a sample of the stock to the ink dealer, explaining what you desire regarding work and turn forms.

Slurring on Rule Forms.

A Nebraska printer submits a printed blank showing several slurred rules. The letter reads in part: "I am enclosing a copy of a job printed in this office. Note the slurring of the second rule from the top. Sometimes this occurs on the down rules that have no other printing near them. Have used both soft and hard tympans and have also pasted the draw-sheet to the tympan beneath, which appears to help, but it does not entirely prevent the slurring. I will appreciate any suggestions."

Answer.— The slurring that appears on the sample received, we believe, is caused by a slight local bagginess in the tympan. Aim to have the tympan as firm as possible. In work of this character a few sheets of thin manila and one sheet of hard packing placed just beneath the top sheet should be enough and would, doubtless, prevent the slurring. Where the down rules are printed separately from the faint lines the clamps may be used to keep the sheet firmly to the tympan. A piece of twine stretched from one clamp to the other, above and below the form, with connecting pieces of the cord running between the rules, should also help. The last-named pieces of twine may have bits of cork attached in a way to give pressure so as to hold the sheet firmly against the tympan. This method is an invariable remedy for this trouble. Any one having a troublesome ruled blank, and who is unable to overcome slurring in the ordinary way, may send an impression to us and we will diagram the manner of securing twine and work pressure points to prevent slurring.

Making Titles for Photo Negatives.

A Missouri photo supply concern writes: "We have been trying to print black letters on sheets of thin celluloid with an ordinary 5 by 8 press, using black ink, but have not had very much success. We want to make titles for photographic negatives that will stand out clear on the print, by attaching the celluloid to the negative. This, we know, can be done, but we have not been able to secure a suitable print on the celluloid. We will appreciate any information you can furnish and will stand any reasonable charge in this connection."

Answer.— Printing on celluloid requires an opaque ink, a sharp printing type-face and a hard tympan. Presuming that you have selected the proper type-face, the next thing to do is to lock up the number of lines that you desire to print at one time. Distribute a gold-size on the ink-plate and place a hard tympan on the press, using the hard packing sheet just beneath the top-sheet. Pull an impression on the tympan and set the guides. The impression must be sufficient to give a clear, sharp print, without indenting the celluloid. Procure some fine gold bronze, and, when a legible impression is secured, allow the type to print once on the tympan, then feed a sheet to the guides and print on the sheet of celluloid. Repeat for each succeeding sheet. With a tuft of cotton wool rub gold

bronze on both sides of the printed sheet. Allow it to stand several hours before giving the final cleaning off with a clean piece of cotton. This manner of printing will give you a very opaque title and it will be white in the photographic print, just as you desire. Be certain that you do not use too much ink, for, if you do, a blurred print will result. Any dealer in printing-inks will furnish you the gold-size. There is no charge for service of this character.

Make-Ready for Process Plates.

An Indiana printer writes: "Will you kindly reply to the following queries? (1) Is the make-ready of process-plates any different from other half-tone plates? (2) What can be added to the process ink when it fails to 'take' upon the previous color? I mean what can be added in the absence of any product made by the inkmaker for such cases? Are there many such home remedies? (3) Are such cases where the ink fails to take rare, and what are the usual causes? (4) How long a time is required for enamel paper to season? (5) What is meant by the word 'season' as applied to paper? Will seasoned paper stretch and contract in a dry pressroom? (6) Please explain how first-class pressrooms care for the enameled stock previous to running and while running on presses; also as regards job-presses? Of course, I mean not only process work, but any work on which there must be close register of colors. (7) Does it matter, as a rule, how long process colors stand before the next one follows? (8) What is the difference between ordinary color inks and process colors?"

Answer.— (1) The make-ready of the yellow, red and blue plates should be as carefully done as for black and white plates. Usually the mechanical overlays are made before the form goes to press. The yellow may be made ready with black ink on the rollers, and, after a clean wash-up, will be ready to run. (2) We do not recommend any home-made "dope" for process inks. It is unsafe to attempt doping the inks. Depend wholly on the inkmaker for the various specialties you may need for fixing the inks to suit some special condition. It is advisable when ordering the yellow for the job to inform the inkmaker how many impressions are to be printed and whether one or more presses can be used, as he will have to fix the yellow so as to retard its drying in case the run is long and only one press can be used. (3) If the yellow becomes fully set, or crystallized, it is difficult to make the red "take" properly, owing to the surface conditions. The red will adhere and lay smoother on the yellow if the latter is not quite fully dried on the surface. (4) Pressmen prefer to have their stock in the pressroom and opened up for a week at least before beginning operations. The length of time necessary for enameled stock to become normal will depend upon how long it has been in an atmosphere differing in dryness from that of the pressroom in which it is going to be printed. If the paper were piled in small piles and kept in a place having a reasonable uniformity of humidity the paper would assume a normal condition and remain so. One writer states: "This so-called seasoning consists in bringing all the paper stock that is to be used to the same temperature and keeping it there until the job is completed." (6) He further advises: "The first and most important part in the process of seasoning is to secure the paper far enough ahead, two weeks is not too long, though a week will do if the sheets on the racks are turned often enough. As paper is a poor conductor of heat, and is often used for that purpose, therefore, it will be seen that if the sheets are allowed to lie in stacks, while the few outside ones and the edges of the others will warm up, the center of the pile will remain cold for a considerable length of time. For that reason, while on the racks, the stock should be manipulated frequently in such a manner as to bring the different sheets to the surface." (7) In following one color with another, the usual plan is to begin the second color before the yellow is bone dry, otherwise the ink will not take properly. Of course conditions will arise in which a color sets, in which case the inkmaker has a specialty to be added to the ink that is to be printed upon the crystallized color. Consult the inkmaker in such a contingency and do not risk using home-made remedies, as such may spoil the job. (8) Ordinary inks are more dense than process inks. The latter are comparatively transparent. If a dot of red fell upon a dot of yellow, the latter would modify the red. In the same manner, when a blue dot strikes upon a red and yellow, being transparent, it is changed by these colors instead of covering them up. In this manner various color combinations are produced.

PAPER CONSUMPTION IN NEWSPAPER PRESSROOMS.

BY FRANK MILNE.

TO ascertain the consumption of paper in the pressroom of a newspaper with any degree of accuracy has always been a rather irksome task and a standard system of doing so would be very desirable. The following is a simple and fairly accurate method which is working very satisfactorily in the *Calgary Daily Herald*. For the benefit of its members the American Newspaper Publishers' Association publishes percentages of spoils, waste, damage, etc., from a large number of newspapers every month, and these monthly figures show



THE CALGARY DAILY HERALD

PRESSROOM REPORT

NO. OF PAGES ...20... May 1st ... 1916

Mail Edition	5 o'Clock Edition Mail	5 o'Clock Edition City	City	Extra	Extra
Last Plate in					
Press started					
Finish					

Copies sent to Circulation Dept.	Mail		5340
	5 o'Clock Mail		1360
	5 o'Clock City		2000
	City		1800
	Extra		
	Extra		
Pages 12 Less	Printed Waste Copies		510
	Between Editions		120
Gross Pages 196,480	Total		55200
Paper put through Press—No. (35½ 24)36—32 lbs.) (32 pages—1lb.)			1756 2
Pressroom White Waste			75
Damaged in Transit			150
Off Cores, Mailing Room and Office Purposes			64
Paper Sold			30
Wrappers			420
Wooden Discs			194
Cores			118
Gross Total			12,616

PRESS STOPS

Make Ready—No. of Plates

End Sheets—No. of Plates

Breaks on Rolls

Breaks in Press

Change of Rolls

Miscellaneous Stops

Total Time of Run

Total Stops

Net Run—Time

REMARKS

Pressman.

FIG. 1.

that some offices keep no records whatever and that others just guess at the percentages. At all events there is no uniform method of arriving at the results, and comparisons are useless until there is. Very many offices have no system, and a few have an elaborate one that necessitates the weighing of each part of a roll left in or taken out of the press unfinished daily. The following method requires no weighing of part rolls, though it will be necessary to weigh such items as waste, damaged wrappers, etc.

The first thing that has to be found out is: How many pages can be printed from one pound of standard weight paper? Take the standard for news-print paper as being a ream of 500

sheets 24 by 36 inches, weighing thirty-two pounds, therefore there are $\frac{500 \times 24 \times 36}{32}$ or 13,500 square inches to one pound.

Every newspaper press cuts a sheet of a fixed length. Some are longer than others, so taking a press cutting a sheet 23⅝ inches, with eight columns 12½ ems, six-point column-rules, and one-half inch margins, that will give a sheet 23⅝ by 36¼ inches for four pages.

The press cuts 23.625 inches long by 36.25 inches wide; therefore, multiplying these two figures together and dividing by 4 will give the square inches in one page.

$$\frac{23.625 \times 36.25}{4} = 214.101 \text{ square inches.}$$

Now divide the square inches in the standard pound by the square inches in the page and that will give the number of pages that can be printed from one pound of standard weight paper on this particular press. $\frac{13,500}{214.101} = 63.054$ pages, practically sixty-three pages to one pound. We can discard the .054 and give the mill the benefit of it, for it only amounts to sixteen pounds in 17,562 pounds (example given below).

Each office can substitute its own figures, weight of paper, size of cut, etc., and get the figure suitable for its own presses.

This figure 63 is a constant for this particular press, just as long as there is no change made in the weight of paper, width of column or width of margins. Should any change be made the new number will have to be found. It is the basis of all calculations and should be carefully arrived at, and is used in this way: Suppose the press counter registers 55,320 copies of a twenty-page paper, multiply these two together and divide by 63, and that will give the number of pounds of standard paper that went through the press that day. $\frac{55,320 \times 20}{63} = 17,562$ pounds. If we took the exact figure, 63.054, the pounds would be $\frac{55,320 \times 20}{63.054} = 17,546$ pounds, so we simplify the calculation by leaving out the fraction and give the mill the benefit of the sixteen pounds.

To get the gross total for the day there must be added to this the white waste, damaged in transit, paper left on cores (or stripped from cores and used for office purposes), wrappers, cores and wooden disks (if any). All these items will have to be accurate. Suppose there is only one basket or baler in the pressroom and the spoils and white waste are weighed together, they can be separated in the following manner: The total weight for the two together is 275 pounds, and 630 spoils were made that day, then $\frac{630 \times 20}{63} = 200$ pounds of spoils, which leaves seventy-five pounds for white waste.

The press run consists of two parts, good papers and spoils. The spoils may be divided into two parts; namely, spoils made in the actual running of the press while printing, and those made between editions. The latter will include the white paper used in threading up the press at the start; the between-edition spoils should not be counted against the pressman, as they can not be avoided.

The counter, however, should be set at zero the moment the paper is put into the press and all the copies recorded until the finish of the run; if this is not done the white waste item will be larger than it should be. The press report, when finished, will be as shown in Fig. 1.

This report is valuable for ascertaining the cost of the day's issue, and if the newspaper is a member of the Audit Bureau of Circulations, it will be a great assistance to the auditor of that corporation in getting the total consumption of paper when he goes over the books.

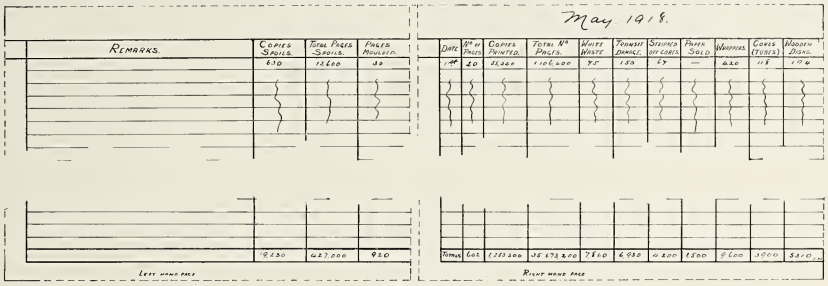


Fig. 2.

The front office, however, does not care very much for daily reports, but is very keen on monthly reports, and to get these the daily totals are taken from the pressroom reports and transferred into a book, which should have a page to a month and a line to a day as shown in Fig. 2.

The headings of the various columns on the right-hand page will be "Date," "Number of Pages" (that is, the size the paper was each day—16, 18 or 20 pages, as the case may be), "Copies Printed," "Total Number of Pages" (the daily weight may be omitted), "White Waste," "Damaged in Transit," "Paper Left on Cores" or "Stripped from Cores," "Paper Sold," "Wrappers," "Cores (tubes)" and "Wooden Disks" if any. For the left-hand page the headings of columns would be "Remarks," "Copies Spoils," "Total Pages of Spoils" and "Pages Molded." At the end of the month these are added up. Say there is a total number of 35,673,200 pages; divide that figure by 63 and that will give the number of pounds of standard weight paper that went through the press for the month:

$$\frac{35,673,200}{63} = 566,241 \text{ pounds.}$$

When the totals are added up the whole can be laid out as shown in Fig. 3, and the gross consumption arrived at. Most likely the gross total calculated from the press run will be less or more than the mill gross total; if more, it shows that the paper is light, and if less, the mill has made the paper heavier than the standard. The amount that it is heavier can be arrived at in this way: The mill sent into the office 620,740 pounds of paper, and the gross total from the press run is only 605,540 pounds; there is a shortage of 15,200 pounds, so it is

$$\frac{15,200 \times 100}{620,740} = 2.45 \text{ per cent heavy.}$$

It is easily seen that this is a very good check on the mill, far better than cutting a sheet 24 by 36 inches from every roll and weighing it on a scale that multiplies 500 times, for the simple reason that if the atmosphere is very humid the sheet

absorbs moisture and the weight is far more than it should be, and one hundred chances to one the mill will not accept the figure.

The mill is allowed a variation within certain limits, perhaps five per cent, and if it was possible to make paper the standard weight all the time the calculations would always be exact; however, the only thing that is fixed is the weight of the standard ream, so the monthly statement will always show how much the paper is short, or over, just as the paper runs heavy or light. In the office of the writer the average for the year 1917 was just two per cent heavy; some months it went up to almost four per cent.

The yearly consumption can be secured from the monthly reports.

The spoils made in the pressroom are kept in a separate column, though they are already included in the gross press run. There is a total number of spoils for the month of 19,230 copies (see Fig. 2), and the total pages for these is 427,000; divide this figure by 63 and that gives $\frac{427,000}{63} = 6,777$ pounds. This can be deducted from the total press run before the percentages are calculated, which will give the percentage of good papers and spoils.

Percentages should always be calculated on the gross press total and not on the mill total, because the press total is the correct amount of paper that is required to print the copies given, if the paper has been the correct weight.

From the monthly report can be found the amount of ink used. On the size of page mentioned above, the number of pages that can be printed with one pound of ink is 4,500 (this varies a little more or less), so dividing the total number of pages (see Fig. 2) by this figure will give the number of pounds of ink used: $\frac{35,673,200}{4,500} = 7,927$ pounds. A column is kept for the number of pages molded, and that will give the consumption of matrix paper.

All these figures and records are very useful in the front office and ought to be kept in every pressroom.

Suppose the advertising department or the business office wanted to know what it cost for paper and ink to run a two-page advertisement; first get the circulation and the answer is found in this way: $\frac{55,320 \times 2}{63} = 1,756$, plus five per cent for overweight equals 1,844 pounds. Ink, $\frac{55,320 \times 2}{4,500} = 24$ pounds.

Paper, 1,844 pounds at four cents, f. o. b. pressroom	$73.76
Ink, 24 pounds at seven cents, f. o. b. pressroom	1.68
Total	$75 44

Or, if the cost of paper and ink for an eight-page supplement was wanted it could be found at once. Say the circulation of this supplement was 75,340 copies, then $\frac{75,340 \times 8}{63} = 9,567$ pounds, plus five per cent for overweight equals 10,044 pounds of paper. Ink, $\frac{75,340 \times 8}{4,500} = 134$ pounds.

Paper, 10,044 pounds at four cents, f. o. b. pressroom	$401.76
Ink, 134 pounds at seven cents, f. o. b. pressroom	9.38
Total	$411.14

There are a few things which, while not affecting the results at all, had better be mentioned, some of them against the mill and some against the newspaper. When the press is moving slowly it may cut a larger sheet than it should, and this would be against the mill; but when the paper breaks (and it does break sometimes) the press will print twelve pages instead of twenty pages, which is in favor of the mill because the twelve pages will be registered as twenty pages by the press. Then, again, the press may cut sheets of different sizes when it is printing a twelve-page paper and a thirty-two page paper, but the difference will amount to only two or three inches in a roll which is about three miles long, and in practice all these things balance one another and need not be taken into consideration at all. Sometimes, however, some one in the pressroom will slip a bag of waste away without recording the weight, and

STATEMENT OF PAPER CONSUMPTION FOR MONTH OF MAY, 1918.

	Mill Weight.	Office Weight.
Rolls received in pressroom	627,440	630,300
Stock on hand, April 30	38,300	38,300
	665,740	668,600
Stock on hand, May 31	45,000	45,000
Gross consumption	620,740	623,600
Mill tare (cores and disks)	9,210	‡18,810
Paper paid for	611,530	†604,790

‡Actual tare.
†White paper received.

Details of Consumption:	Pounds.	Per Cent.
Papers sent to Circulation Department, 1,234,070 copies.		
Total pages, 35,246,200, at 63 per pound	559,463	92.39
Spoils made in pressroom, 19,230 copies.		
Total pages, 427,000, at 63 per pound	6,777	1.12
White waste	7,860	1.30
Damaged in transit	6,930	1.14
Stripped off cores used for office purposes	4 200	.69
Paper sold	1.500	.25
White paper used	586 730	
Actual Tare: Wrappers	9,600	1.58
Actual Tare: Cores (tubes)	3,900	.64
Actual Tare: Wooden disks	5,310	.88
Gross consumption	605,540	

Ink used, 7,927 pounds. Matrices used, 920
Paper is 2.45 per cent heavy.

Fig. 3.

that is against the mill; but once the pressmen know that it is essential to have a record of every sheet of paper they will not do this.

The newspaper pays for the wrapper on the roll at the price of news-print, the mill allowing tare only for the cores and disks, or the cores only where there is no need for disks, so it is useless to try to reconcile the paper put through the press and the paper paid for, because the pressroom does not get the white paper the money represents. Looking at the monthly statement, the total white paper received is less than the paper that is paid for, because the wrappers are paid for; the white paper consumed is less than the white paper received, because the paper is over weight. The difference between the latter two is the real shortage, but as the mill weight is the amount the office pays for, the overweight percentage should always be calculated on the mill figure. If the office weight and the mill weight coincide the shortage will be the same in both cases, so the calculations made are right.

We do not claim that this system is absolutely accurate (no system is), but it is accurate enough to give the management of any newspaper the figures they require.

NEWSPAPER WORK

BY G. L. CASWELL.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

What of Print-Paper?

In the face of government regulations regarding the use of print-paper, price and market conditions do not show much hope of improvement. The Illinois Press Association advises its members to purchase a supply that will last them from six months to a year in advance, and do it now. By the time this issue of The Inland Printer is on the newspaper desks of the country, winter transportation difficulties will have begun and the uncertainty of the print supply will be felt by every user. The price is not to be mentioned in polite business circles any more. It is what Sherman said of war, and is likely to go on without hope of armistice for some time.

Circulation Increases Permitted.

Frequently the question is asked whether, under the government regulations regarding the use of print-paper, weekly papers may increase their circulations. Sometimes publishers have taken over weak and run down papers that they are endeavoring to build up; sometimes they are pushing circulation schemes or employing solicitors in the field, and they want to know whether this can go on. The Pulp and Paper Section of the War Industries Board recently made direct answer to this question as follows:

"If a publisher puts into effect all sections of the regulations he is not required to reduce a certain percentage. No limit is put upon the natural growth of his circulation and he is not tied down to a definite allotment of paper."

Therefore, the only problem for publishers in such cases will be the price and supply of print-paper.

Still Creating Confusion.

We are compelled to make up our mind to the fact that the War Industries Board should never have promulgated that Rule 2 regarding the collection of subscriptions to within three months of expiration by weekly and semiweekly papers. The order is not mandatory and hence is creating confusion and bitterness among the newspapers to an unprecedented extent. Possibly the Board did not know or realize that such an order might be revolutionary with most weekly newspapers, but it is. Weekly subscription lists have been largely built up on the credit system, and circulations have been easily held and handled by giving subscribers plenty of time and opportunity to pay as they please. Now to ask the papers to collect what is practically cash in advance means a change of newspaper business policy that they will not undertake unless they have to. We find in many localities, and we might say in a majority of localities, that there is one weekly paper willing and anxious to put into practice the cash-in-advance system as required by the Board, while the other papers hold back and hide behind the interpretation of the rules to the effect that "if they can accomplish the saving of fifteen per cent in their use of print-paper in some other way they need not adopt the cash-in-advance regulation." Those high up in the councils of the Board may contend that in such cases the regulations will work to the profit and benefit of the paper that does adopt the cash-in-advance policy, and that therefore they should have no complaint. To their profit, perhaps. Grant that, and then view the matter of subscription prestige in a locality where the odds are about even. There is no publisher of a newspaper, no matter how small, who does not appreciate the cost and value of his list of subscribers, and who does not know the tender connections that are maintained between such subscribers and the paper. Break that connection on any excuse and it may be hard to renew it.

The question frequently asked the editor of this department, therefore, as to whether or not the rule really applies to all newspapers, comes back from the Pulp and Paper Section of the War Industries Board each time with the same result: "If the saving of fifteen per cent in news-print can be effected in some other way, then the provisions of Rule 2 do not apply."

The promised request for a report from all newspapers to be made on November 1 has not materialized at this writing, the middle of November. Just what this report will have to be and show we are unable at this time to say. We imagine, however, that it will disclose the utmost confusion and evasion of the provisions laid down.

Valuing Newspaper Subscribers.

There is much speculation and naturally difference of opinion as to the value of newspaper subscribers, weekly, semiweekly and daily. Possibly there can be no agreement on this matter, but we should think the value might hinge on many contingencies. There is no established rule that we know of to fit all cases alike. But as the question has come to us in several cases where consolidations of newspapers were being considered, it might be worth while to take up this subject for the consideration of The Inland Printer readers — and we do it with full realization that it may bring a storm of exceptions, and possibly some evidence.

If we were offered a paper for sale with the assurance that as a weekly paper it had 2,000 subscribers, we would first want to know how those subscribers had been obtained for the paper, and how long they had been *paying* subscribers. There is a vast difference in the quality, sometimes. The writer bought a small paper one time with a thousand subscribers — the printed mailing-list showed it. The quality of the list, however, was hidden behind the fact that a recent former owner had retained his old subscription list in the deal when he sold out and was to collect all money due on the old list. Therefore, the list that we purchased showed all subscribers dated to the time of the previous transfer mentioned, and half of them were subject to duns and harassment by the former proprietor and his collecting agents in trying to square up the accounts. Imagine going up against that sort of thing! The other half

of the list proved to be simply prospects, complimentaries, deadheads, or otherwise questionable as a financial asset to the paper. That we held ninety per cent of them and made them good was to our credit, not to the credit of the man who padded the list to make a showing. The value of a subscription list might also be largely discounted by cutting the regular subscription price or by a too liberal use of premiums — methods that many farm and housekeepers' publications are said to use. But whereas the farm papers might make a non-paying subscription list an asset through the advertising department, the country weekly can hardly do that.

The above is simply by way of illustration and to qualify the advice we offered one publisher who inquired about the value of subscribers to be considered in a newspaper consolidation. Good, bona-fide, paying subscribers to a country weekly paper at $1.50 per year ought to be well worth $3 each on a going business. This would be called "good will," or the live value of the business, more, even, than the advertising or job-printing patronage, both of which might vanish in a month and yet which are usually too highly valued as "good will."

So great an authority as Arthur Brisbane contends that every subscriber is, or ought to be, worth $6 per year to the newspaper — dailies, we imagine — and this is not so far-fetched if the subscriber pays even a nominal subscription price for the paper, and pays it himself. In the sale of a small daily plant and business $6 per subscriber would not be valuing the "good will" too highly if they are really paying subscribers and thus are an asset rather than a liability.

Of course, there are various other considerations that must enter into the value of newspapers in a deal for ownership, such as the field occupied and its possibilities; the amount and kind of business done annually; the rates established, and profits realized. But on the subscription end there are many camouflages that need to be detected.

Again, the Agency Commission.

In the August number of The Inland Printer this department contained an article by R. M. Hitt, of Bamberg, South Carolina, anent the practice of giving advertising agencies commissions. As we expected, this contribution brought out some contrary opinions, and started a discussion which was continued in the October issue of The Inland Printer. We now permit Mr. Hitt to reply and close the argument for his side in the following contribution:

Editor Newspaper Department: I have read with no little interest the discussions in your October issue of the matter of granting agency commissions. That my letter some months ago appears to have aroused some thought is rather gratifying, even though the two correspondents in the October issue do not agree with the principles enunciated in my communication. I am glad, anyway, that at least some of the publishers are willing to give thought to the matter at all, as the majority of them are perfectly content to take what comes their way and make the best of it.

I am pretty much amused at the stand taken by these gentlemen. That they do not grasp the matter in its fulness is very apparent. Mr. Swain says his paper issues two rate-cards. Has our friend an elastic enough conscience to persuade himself that this is honest and fair dealing? When a newspaper is requested to furnish a rate-card, the inquirer is certainly entitled to receive *the* rate-card and not *a* rate-card. In my opinion this is double-dealing, and it is one of the reasons for the failure of so many of the papers to secure the business they are entitled to — although I scarcely know whether a paper that does this really merits patronage. One thing is certain: An agency, or other advertiser, would surely feel warranted in entertaining strong suspicion where such practice is indulged in. I absolutely refuse to believe that open and honest dealing, candid statements, ever caused anybody to lose business.

Mr. O'Furey satisfies himself in disposing of the question by saying that it is an established trade practice to grant commissions. This does not dispose of it. Because we have been in error all these past years is no reason why it should be continued. So far be it from the inexperienced publishers who object to paying a commission, that I am confident of being correct when I say that, to the contrary, no one but a publisher with advanced ideas and with a meritorious newspaper would ever attempt to carry out the idea of declining to pay commissions. This correspondent's stand is such that further reply is unnecessary. Suffice it to say that he is all wrong about the class of papers that decline the agency commission — so far as this section of the country is concerned.

It is useless and not to the point to give individual examples, but I will just state this: The matter of granting agency commissions was given much thought by this newspaper many years ago, and it was deemed best to discontinue the practice, for the reasons I have already stated in my previous communication. In looking over the advertising columns of *The Herald*, I find that we have lost no contracts in many years for this reason. We carry a splendid line of "foreign" business, and we have never been sorry for stopping agency commissions.

I want to add that the idea that there must be friction or antagonism between publisher and agency is quite erroneous. We deeply appreciate the patronage of the advertising agencies, and we have on file many letters of appreciation from the agencies.

There are many practices other than granting agency commissions which we have discontinued that may be termed "well-established practices," and, with the consent of the editor, it is my purpose, when I have time, to discuss some of them. At present the entire force of this office is too busy handling advertising contracts (on which no commissions are paid and none expected by the agencies) to give thought to these matters. One of these matters I should especially like to discuss, and read discussions on, is that of giving position to advertising, another of those established practices in which *The Herald* does not indulge. R. M. Hitt.

Where to Look for Loss.

Recently we had a conversation with a good live country publisher regarding the matter of press equipment, and he gave no weight to the cost of owning the presses in his office. When we suggested that he should not continue making profits without taking into account the cost and depreciation of presses, the rent space they occupy in the office, and the light, heat and power they use in proportion to the rest of the plant, he said he had never thought of that. Here is where so many publishers who are also job-printers fail to make a sustained profit in their business. They do not realize that that reliable old cylinder press in the corner (or center) of the room is wearing out and that some day it will go "bump" and then the supposed profits of the last ten years may have to be dumped liberally into the hopper of expenses for another press. Given a depreciation charge, an interest charge, a rent space charge, light, heat and power charge, and the cylinder press in the average country office is costing its owner $6 a week whether it turns a wheel or not. That is, it costs him that to simply own and harbor the press. His cost of operating it for productive work must be added to this. Same with his slug-casting machine. Given its share of the same expense, and it may be costing the owner two or more dollars a day just to own the machine, whether it turns out a slug or not. Then how absurd for some to figure that they can produce slugs for the trade at 25 cents per thousand ems and make any profit, just because they have an operator setting four thousand an hour. The day for replacement and repairing of machinery is bound to come, and the space used by it is actual value, else why have so much room?

THE BEST MIXTURE.

Take printer's ink and brains,
And mix them well;
Then let the finished job
Its story tell.

For ink and type alone
Are not enough!
Mix in the brains, and then
Turn out the stuff!

— *G. W. Tuttle.*

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

BY J. L. FRAZIER.

The Progress, Tompkins, Saskatchewan.—Your paper is well printed, and the advertisements are satisfactory in display and arrangement. The practice of placing display advertisements on the first page is harmful to the paper, and, therefore, to the advertisers.

R. C. STUART, Ithaca, New York.—The three advertisements for The Cayuga Press are simple, direct and effective. They are representative of the style of advertising that we consider will prove most productive in results. One of them is reproduced on this page.

DEWEY HAGEN, Milroy, Indiana.—The first page of the *Press* is most interesting in its make-up. The headings are good, being legible, effective and pleasing; in addition, they have been arranged on the pages in positions as nearly perfect in balance as was possible considering the length and character of the items. We compliment you.

FRANK SEELEY, Youngstown, Ohio.—There is no standard of practice to govern whether a rule underscoring a quoted line should extend the full length of the line, quotes and all, or be simply under the letters, allowing the quotes to extend beyond the rule, except good taste. For our part we can not see how any one can argue that it is better to have rule extend under quotes, for a comparison of examples indicating both practices shows plainly that the appearance is more pleasing and consistent when the rule extends only under letters and exclamation point.

RENWICK WHITE, Ajo, Arizona.—The *News* for October 4 is quite satisfactory, despite the difficulties encountered by you in its production.

Use The Mails

EVERY LETTER that goes out of your office is an opportunity for you to sell more goods. Just one thing is necessary to make a three-cent stamp do more than 50 per cent more work than a two-cent stamp has been doing, and to get more than the added postage back in increased business.

That One Thing is the Right Kind of Printing

THE BUSINESS MAN who encloses a well-printed slip or folder in every letter that goes out of his office does not add to the cost of his postage, but he does make his letters sell more goods. ¶ Use as many different kinds of slips as you have articles that you especially want to push—articles that you know would appeal to customers if they knew about their attractiveness and value. ¶ Use a different enclosure each day or week—advertise only one article on each enclosure—and make it attractive.

THE CAYUGA PRESS

The Sign of A Good Print Shop

Simple, direct, emphatic and legible advertising display by R. C. Stuart, Ithaca, New York.

We regret that there was so much matter in the secondary decks of the headings on the first page, and also that there is so little variation between sizes of type employed for main and secondary sections of all head-lines. Advertisements are satisfactory in display, but we regret that type-faces of different shape were employed in several of them, the result of which is rather inharmonious and, therefore, displeasing.

GEORGE S. GUERNSEY, Scottsbluff, Nebraska.—The double-page advertisements for Fliesbach & Sons are exceptionally well designed and effectively displayed. The orderly balance of illustrations and panels makes these advertisements inviting in appearance, while liberal white space, properly distributed, causes each section to stand out prominently, even though exceptionally black-toned types and border rules are not employed.

We can say without fear of contradiction that no better large advertisements have ever been received by THE INLAND PRINTER, and, as evidence, are reproducing one of the three sent us.

The Pilot Mound Sentinel, Pilot Mound, Manitoba.—The first page of your issue for November 14, the Victory Loan number, is most interesting in its make-up. Across the top, half-tone portraits of some of the local men who have given their lives for world democracy are printed. Beneath these, and occupying the remainder of the four inside columns, a display advertisement for the loan appears, while at the bottom of each of the two outside


The Only Newspaper Covering Southern Rush County

THE MILROY WEEKLY PRESS

TURKEY AGREES TO AN ARMISTICE

AUSTRIANS EVACUATE OCCUPIED TERRITORY IN VIEW OF ARMISTICE

FUNERAL FOR HENRY MARTIN HELD SUNDAY

SAYS GOD HAS LESSON FOR ME AND GOTT GO

THOS. M. ADAMS IS COMMENDED IN CAMP CO. SONG

FINDS ENGLAND JUST LIKE ONE BEAUTIFUL PARK

TO VOTE IS A SACRED RIGHT OF CITIZENSHIP

LIETUENANT PRAISES WORK IN BOND SALE

TO DEDICATE HONOR ROLL HERE SUNDAY

STEPS BEING MADE TO FORM INCORPORATION

GIVES SHORT DESCRIPTION OF CAMP LIFE

An unusually interesting first page, the headings being especially good in arrangement and display.

columns a portrait of a local boy who has been made prisoner is printed below appropriate news-matter. It is unfortunate indeed that presswork is so poor this excellent page does not show to good advantage. Advertisements are both good and bad, some are satisfactory in every way, while others are ineffectual because of the use of too many display lines, set in too many styles of type, and otherwise made complex.

Antelope Independent, Antelope, Montana.—We consider that you should use a smaller size of body-type, as the amount of news-matter on the four home-printed pages of your paper is very small indeed. The good line of display advertising carried should provide sufficient income if you secure a proper rate for space to permit giving your readers double the amount of news that you do now. Most of the advertisements are nicely arranged and satisfactorily displayed. The use of extra-condensed type where available space did not demand it causes some of them to appear inharmonious and less effective or readable than they would have been had

"VICTORY!"

"VICTORY!"

When a quoted line is displayed and underscored the appearance is better when rule extends to ends of words only, rather than to ends of line including quotes. Read review of Frank Seeley on this page.

type of regular proportions been used. Nothing appears worse in advertising display than condensed type in the wide space of an oblong-shaped advertisement. The great variety of styles of borders also creates a displeasing appearance. Where a large amount of white space is found in an advertise-

ment it is placed between the type-lines rather than around them and inside the border, where it would serve to give the type greater emphasis. Avoid the use of too many styles of type in one advertisement. If the equipment at your disposal makes it necessary to use a variety it would be better to have that variety between the different advertisements than in the individual advertisements. Presswork would be improved by a better grade of ink and a little more impression. By the use of better ink and more impression, a smaller amount would be required, and the appearance and legibility of the print would be improved at scarcely greater expense.

E. C. KREWSON, Elm Creek, Nebraska.—As we examine your large circulars and advertisements we are hesitant between conflicting ideas regarding the propriety of the use of twelve-point face rules for the panels the first page of a newspaper is heightened when the headings thereon are balanced symmetrically; that is, when the right side of the page is a counterpart in appearance of the left side — except, of course, that the headings on one side must be in reverse position to those on the other. This writer, who made up daily and weekly newspapers for several years, realizes fully that the character and length of the items often makes perfect make-up impossible, but if the make-up man will work toward that standard, succeeding where possible and approaching success as nearly as possible when perfection can not be attained, his first pages will average better than if he does not attempt perfection at all.

Kewanee Daily Star-Courier, Kewanee, Illinois.— The first pages of your paper, two copies of which were sent us, are decidedly interesting and



Liberal white space and a light-toned effect throughout stamp this as a typical ladies' advertisement. Prominence is gained for the various features without recourse to bold types for display. By George S. Guernsey, Scottsbluff, Nebraska.

around the various sections and departments therein. Assuredly the use of such black rules for paneling makes the appearance of the advertisements anything but pleasing. Assuredly, also, such heavy lines dominate and subordinate the type inside, and can not but prove distracting to the reader. On the other hand, they do help immensely in the suggestion of a real bargain sale, and, of course, it *is possible* to read in spite of them. We may be too insistent for pleasing effects wherever such are possible without weakening the display, and we do believe that the pleasing is more attractive to the majority of people than the bizarre, but we also realize that if anything will get the attention and create interest it is the idea that one is offered something for less than it is really worth. This is the big idea behind bargain sales — the idea that makes them a success if they are such — and, of course, anything which suggests bargains is valuable. Massive display, black type and pretentious forms have become associated with fire sales, receivers' sales, etc., to such an extent that one suggests the other. If the idea was to carry such an idea to those who received the circulars, we can not wholly disregard the propriety of such treatment, but such a handling also suggests cheapness, and no one wants cheapness of quality even at a low figure. The *Beacon* is an interesting little paper, made up and printed in a satisfactory manner. Most of the advertisements in the paper are, in contrast with the circulars, a little too conservative in display.

The Republican-Record, Carrollton, Missouri.— From every standpoint on which a newspaper may be judged your publication ranks high. We note in it an abundance of interesting local news which is presented in an attractive and interesting manner. The make-up of the pages is in accordance with the best of modern standards, the pyramid. Advertisements are simply but effectively displayed and arranged, and the type-faces used are for the most part of a legible character. Presswork is satisfactory. Had the heading, "Nine Go in Draft," and the story beneath it been placed in the sixth column instead of the fourth column, as it might easily have been, the horizontal balance of the page would be improved. The appearance of effective. The head-lines are especially good. We note a tendency, however, to place too many of the headings at the top of the page, which makes the page appear top-heavy. Because of the congestion at the top of pages so made up, the smaller headings can not have the prominence they would have if isolated in a lower position on the page. In addition, the appearance of the page is not as interesting, we believe, as it would be if the headings were scattered somewhat farther apart. In some instances there are too many advertisements to the page, even when space was available on other pages to overcome the congestion. Then, too, we note that the advertisements are scattered over the pages, worked to the corners and otherwise manipulated to give each advertiser a position apart from other advertisements. Such placement of advertisements not only spots up the pages and breaks the reading-matter up into small and irregular groups which make following the news-items a tedious and irritating task for the reader, but by scattering the advertisements instead of massing them a suggestion is given that there is less reading-matter on the page than in reality there is. You can not force people to read advertisements, at least in such a frame of mind as will further comprehension and force conviction. They are bound to read the news-matter first, and policy, as well as a desire for the best possible appearance, should cause the adoption by you of the pyramid style of make-up. By this plan the advertisements are grouped in the lower right-hand corner of each page, the result of which is to force the reading-matter toward the upper left-hand corner in one compact and regular mass which will facilitate reading. With such an arrangement of the advertisements the reader is permitted to finish the news of the page without irritation or interruption, when he is in the right frame of mind to take up the advertisements and to be influenced by their argument. Presswork is very good indeed, while the advertisements are well arranged and displayed, although the great variety of display types employed makes the pages appear less pleasing and the advertisements less effective than they would be if one style of display letter were consistently used.

SHIPYARD JOURNALISM.

BY ALBERT G. BRENTON,
Assistant Managing Editor, the "Emergency Fleet News."

A NEW and flourishing journalism has been born in America as one of the results of the great war — a journalism that with the ambitious plans now being worked out for the greatest merchant marine in the world, opens a field long closed, and promises to yield profit for printers and newspaper men long after peace has come. It is the journalism of the shipyards, and though still in its infant stage, it is wielding an ever-increasing influence and accomplishing highly desirable ends. It came into being along with the scores of shipyards which sprang up in answer to the call for a "Bridge of Ships to France."

At the beginning of 1916 German submarines were sinking belligerent and neutral vessels at the rate of 2,700,000 gross tons a year. The feeling began to grow that if this vandalism of the sea continued, America, out of self-protection, must take some thought of building new tonnage that the world's supply should not be too far depleted. Consequently, in September, 1916, President Wilson signed a legislative bill which called for a United States Shipping Board that, among other things, was to "create a naval auxiliary . . . and a merchant marine to meet the requirements of the United States."
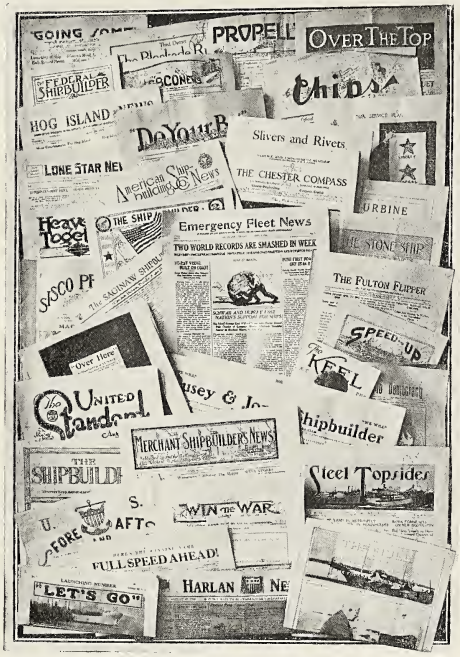
Under insistent demands from the neutral and belligerent nations for new tonnage, shipyards of the country already had begun expanding to an extent never before dreamed of as a possibility. But when the inevitable entry of the United States into the war was proclaimed, April 6, 1917, they still were sadly inadequate, and in more or less of a chaotic stage of development. There was need for a governmental agency to organize them and direct their growth and activities into the proper channels. To perform this function the Emergency Fleet Corporation was created as a subsidiary to the United States Shipping Board. It was to be the executive branch that would direct the efforts which were to produce hundreds of new cargo carriers, troop-ships, transports and tankers.

At this time there were thirty-seven steel and twenty-four wood shipyards in the country. In a year and a half the steel yards have increased to seventy-two — almost double — and the wood yards have more than tripled, until now there are eighty. The total of wood, steel, concrete and composite is 187. In addition to this multiplication of yards each of them has expanded, and in most cases the expansion has been halted only at a limit believed consistent with the greatest production efficiency. Many have doubled or tripled their former capacities. Individual plants now employ from 500 to 30,000 men. Chairman Hurley of the Shipping Board announced recently that on July 1, 1917, there were not quite 45,000 workers in the shipyards. Today there are more than 300,000 in the yards and 250,000 in allied trades — a total of 550,000 individuals whose chief interest and bread-winning activity is building ships or ship parts. With their families they constitute, conservatively estimated, a population of 1,500,000 persons directly connected with ships and shipbuilding. This is the field in which the new journalism has taken root.

Naturally, shipyard newspapers sprang up with mushroom rapidity. For the most part they were established and edited by welfare workers, who wisely saw in them the best medium of reaching the worker direct. They were needed by the welfare operatives to spread constructive propaganda of safety, coöperation, patriotism, and to help bring about the esprit de corps that counts so much for efficiency in large organizations.

Some of the welfare workers were experienced publicists; they had been recruited from newspaper, advertising or printing fields. Others were strangers embarking on an undertaking of which they knew little. Consequently the publications they produced were a motley lot. They ranged in form from neat house-organs of coat-pocket size to sixteen-page magazines, typographically pretentious and printed upon good grades of coated paper, frequently in colors. They varied in contents according to the personal ideas of the men who were responsible for them, and their only common bond of interest was that each, in its own way, was striving for the same result — to raise the work and morals of the shipyard to the highest point.

The Emergency Fleet Corporation had not gotten far into the swing of its work before the need of an official house-organ



Some of the Papers Published for the Purpose of Speeding up the Building of Ships.

was felt keenly, and it devolved upon the Publications Section, at that time called the Department of Shipyard Volunteers, headed by Robert D. Heinl, a newspaper and magazine writer of long experience, to supply the want. Mr. Heinl established the *Emergency Fleet News*, calling to his assistance W. C. Mattox, a trained newspaper man, as managing editor. The first number was of eight pages, but not many issues were put out before the size was increased to sixteen pages.

When the *Emergency Fleet News* appeared there were probably fifteen regularly published shipyard papers, none, or at least few of them, more than six months old, and all struggling to find themselves in a very new and very strange but surprisingly fertile field. It must be remembered that shipbuilding was a decadent industry in this country and its sudden revival on such a large scale meant the concentration of a vast amount of energy on a single idea — "Ships, Ships and Still More Ships." There were few men, comparatively, who knew about ships and still fewer writers who knew how to handle intelligently the language and problems of shipbuilding.

Being the official organ of the Emergency Fleet Corporation, the *News* regarded itself as the parent paper of the lot and at once applied itself to perfecting plans for a coöperative news service, a well-defined editorial policy and a standardization along mechanical lines, for the existing publications. In less than three months the yard papers multiplied to nearly fifty. As the building program got under way the individual publications grew in dimensions according to their opportunities and needs until at present the favorite form appears to be sixteen pages, about 10 by 12 inches each, with three 15-em columns to the page, on coated paper.

Recently, however, in order to facilitate its standardization plans, the *News* adopted the standard column recommended by the National Publishers' Association, and, to meet the request of the Pulp and Paper Division of the War Industries Board, made other changes to reduce the amount of print-paper used weekly by twenty-five per cent. These changes resulted in a twelve-page paper of four 12½-em columns to the page, a form which is being recommended for adoption in all yards.

The existence of the group of publications, though strung out along both seaboards and the Gulf and Great Lakes, means not a small item of additional business for the printing and allied trades, and only a good beginning has been made, for in time most of the one hundred and eighty-odd yards will have their papers and many of the industrial plants connected with shipbuilding likewise will be represented. The demand of the men to see their doings chronicled in their own publications is too strong, and the opportunity offered to carry on desirable publicity campaigns is too great, to be neglected.

Thus far no shipyard has installed equipment to print its own paper, despite the fact that many of them have enough business to keep a fair-sized plant in profitable operation. The private printing-houses have given good service and it has not been the policy of the Government or the shipbuilders to take from the printers the trade they deserve. Neither has the solicitation of advertising to make the yard papers self-supporting at the expense of local dailies and weeklies been encouraged. Some of the papers which do accept advertising are able to get close to $1 an inch for their space. Being circulated freely, each yard publication goes into the hands of every employee in the plant, and with many of the workers of little more than ordinary skill able to make from $60 to $100 a week it is apparent that the papers tap a rich field.

The degree in which the yard publications and the official house-organ have helped to increase the output of ships and ship equipment, can not of course, be measured. Many agencies have been at work toward the same end, and at numerous points their efforts have overlapped, but there is one tangible evidence of influence to which the editors can point as distinctive to their efforts. It is that the shipworkers of one part of the country make an immediate response to the challenges and speed records reported from another.

The *Emergency Fleet News* early began to "play up" speed records — sometimes for more than they were worth in actual news value. It seems an inherent characteristic of the American workman that he does not like to be beaten at his own game, and a challenge from a competing crew or organization is worth far more in results than indicated on the surface.

Director General Schwab, of the Emergency Fleet Corporation, is a master at drawing forth the best there is in a man. It is an observation of his, often expressed, that no worker does his best except under the approval of his fellows. The Director General always has been quick to give praise where merited. Not a broken record escapes his notice. He is one of the first to send a congratulatory telegram to the yard or the crew or the man who does his task a little better or a little quicker than has been the custom.

The *Emergency Fleet News* grasped his idea. When a new speed record was set it regarded an account of that feat as big news, and took pains to reprint in full the messages of praise that went out from the offices of the Director General and Chairman. Yard morale thrived under this public recognition and workers in the scattered plants were soon striving for results that would bring them to the attention of the Master Shipbuilder. It got to be almost an unsafe practice to print new speed records in the *News*, for the report had to be corrected in the next issue. New marks were being made that fast.

When the United States first took seriously to shipbuilding, rivet-driving crews had no standard day's work. No one could say with authority what constituted a good day's drive. It was a new game. (There are from 500,000 to 1,000,000 rivet holes to be filled in an ordinary tramp freighter.) For weeks the official paper, with other agencies, concentrated on rivet driving and carried the propaganda to the shipworkers through the yard publications. As the campaign began to bear fruit, single gangs, under the stimulus of trying to set a record, were driving upward of 2,000 "hot pins" a day. The score climbed steadily and the contest became international. Prizes were offered both in this country and in England. Finally John Moir, a Briton, raised the rivet-driving pace to beyond 11,000 "pegs" a day. It was astounding!

These spectacular feats, of course, could not be expected as a regular performance, and it was found that the encouragement of them brought about an undesirable condition of crews overdoing themselves for one day to make a high mark, then laying off a couple of days to recuperate. This was not the result desired. But the agitation for speed in riveting did concentrate the nation's interest on that branch of the work and set the measure of a day's effort in riveting beyond what it had been.

Riveting is only one line in which rivalry and competition were stimulated. Almost every operation in ship construction was included in turn with the same results — that old records were smashed and new ones made. The following item from the front page of a recent issue of the *Emergency Fleet News* is a fair example of how competition is developed by the papers:

MISSISSIPPI YARD SAWYERS CHALLENGE ALL COMERS IN SPEED CONTEST.

The Pathway to Democracy, publication of the Dierks-Blodgett Shipbuilding Company, Pascagoula, Mississippi, takes pardonable pride in the ability of the workmen in the Mississippi yard, which it thinks is second to none in the country.

The editor of *The Pathway to Democracy* has been reading in the EMERGENCY FLEET NEWS of the fast sawing performances reported from various parts of the country and in particular of that of the crew of the Supple-Ballin Shipbuilding Corporation, which issued the following challenge:

"We have $500 that says we can saw more ship knees or framing in a given time than any crew on the Pacific Coast."

The Mississippi editor then remarks:

"*We have this much to say — our boys will take on any yard in the country in a fast sawing contest, for glory or money, the cut to be vouched for by Government inspector, and all conditions to be as near alike as possible. We therefore issue a challenge, open to any yard in the country, that our crew can cut more timber in a given time than theirs. We are prepared to back this statement in a substantial manner.*"

The effect of such a boast on other sawing crews can be imagined. It will put them on their toes to take the laurels from these Southerners.

Lately a national championship pennant race has been instituted by Director General Schwab to array one section of the country against the others. In fact, contests have been arranged wherever it is possible to place men, crews or organizations on a competitive basis, until shipbuilding has now become "the great American game," with the public eagerly watching the box scores. The shipyard editors are doing splendid service in reporting the "play by innings," while urging their favorite batteries on — and to carry out the baseball simile, it can be said that the biggest odds are being placed on the Home Team.

These editors, who are finding problems complex and the way none too smooth now, doubtless some day will be able to look back with a great amount of satisfaction on the part they played in helping rid the world of Prussianism.

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Hyphens and Logic.

W. A. B., New York, writes: "You may like to call the attention of INLAND PRINTER readers to what appears to me a strange misuse, or rather non-use, of the hyphen. Perhaps misguided patriotism calls for as sparing use of the hyphen as possible at this time! Perhaps it is mere ignorance. The *Public* speaks of 'Secretary Baker's anti-class hatred appeal.' As the phrase is punctuated, I am bound to suppose that Mr. Baker has appealed in favor of hatred of an 'anti-class' character. A paper the other day said somebody had been arrested for making 'an anti-Liberty loan address.' I don't suppose the speaker made a loan address which was 'anti-liberty,' but that is what the paper seems to say. A Congressman is accused of introducing 'an anti-civil service bill,' which makes me wonder what a 'service bill' is, and in what respect this particular measure was 'anti-civil.' Does not sense, if not use, demand that where a phrase which alone does not require the hyphen is compounded with 'anti,' 'pro,' etc., the phrase itself must be linked together with a hyphen? In the above examples, should we not write 'anti-class-hatred,' 'anti-Liberty-Loan,' and 'anti-civil-service'?

"Algebra offers what appears to be an exact analogy: If we want to convey that $x + y$ is to be multiplied by a, it will not do to write $ax + y$, because then a would affect only the first member of the group, namely x. We must tie the group together with parentheses, thus: $a(x + y)$. The hyphen in the examples above serves exactly the same purpose in uniting the phrase, and indicating that the whole phrase is affected by the prefix."

Answer.— As a means of "making the punishment fit the crime," if I could expect any success for such advocacy, I should advocate strongly the practice suggested by this correspondent. The terms he mentions, and many others, are not at all commonly, if they ever are, made to conform to logical reasoning, and it is almost sure that such conformity can never be secured. While the first phrase mentioned does suggest in form the wrong sense, the correspondent himself shows that he is not bound to suppose that Mr. Baker's appeal was for anything other than its actual aim. No one could actually suppose any meaning except the one intended, whatever the form used. The very next sentence in the letter is, "I don't suppose the speaker's address was 'anti-liberty,' but that is what the paper seems to say." Which proves that the reader was not misled, as he had hastily avowed in the first instance. Any one using the additional hyphen suggested will not make any error, and will represent in improved form the actual meaning. This would be so in many other cases. I have never seen any objection to such phrases as "our small farmers" or "small dealers," for instance, though undoubtedly these phrases are not logical, because, as every one knows, they never mean that the farmer or dealer is small, though such would be the sense of the words normally used. In baseball reports we read of "first baseman," "second baseman," and "third baseman," though the actual sense would be better represented by "first-base man," etc., because the strict meaning is "the man who plays on first base," etc. Should any one consider it worth while to insist on these altered forms, he would not be properly subject to any criticism except that of being more precise than necessary. And the same criticism would apply in the case of the phrases mentioned in the letter. We understand these phrases just as they are intended, in any form, with no danger of misunderstanding, precisely as we know the intention of "I didn't do nothing," wrong as it is grammatically.

Quotation-Marks and Colon.

W. M. B., Chicago, writes: "It is a long time since I put a question to you, but I am going to put one up to you right now, and I am hoping that you will give it a full and complete answer. In one of your replies to a correspondent you stated in regard to quotation-marks about as follows: 'The point in question is not strictly one of punctuation, but rather typographical. I decidedly prefer to have the quote-marks outside of a comma, semicolon, or period, always, as I am sure most people do. The other order is very unsightly. In my opinion (estimation) the appearance is much more important than the logic. Usage varies, but commonest practice always has points inside, except occasionally an interrogation or exclamation point.' Now, this covers it pretty well as far as it goes, but it doesn't go quite far enough. Why not put all points inside the quote-marks? I can not see any good reason for being so everlastingly inconsistent as shown by the most, if not all, of the text-books. For instance, they put the quote-marks on the outside of the period and comma (the longest and shortest pause) and then directly reverse the form when it comes to the other marks. We simply put them on the outside of the period and comma because it looks much better, and is not so unsightly, as you say. Then why not put them on the outside of all marks — period, comma, semicolon, colon, interrogation-point, and exclamation-point?

"Also, I would like very much to have you give some real good rules covering the colon. I mean in sentences. The most of the text-books tell you to use the same after such as 'as follows,' etc., and let it go at that. I think your answer would be appreciated by printers in general.

"I hope you will give this your usual prompt attention so that it will appear in some number of THE INLAND PRINTER in the very near future."

Answer.— I am sorry I can not say any more about quotation-marks than I have said. The remarks quoted in the letter are really all that can be said, even to the point of strong personal advocacy of the practice so earnestly desiderated by the correspondent. I have never seen anything that looked worse typographically than the books that have many points outside quote-marks. Printers must do what customers order, however. Generally, that is the limit of their interest in the matter as printers. It is only when they write their own

matter or act as editors with full control that they have the right to decide.

Making rules, good or bad, for the use of colons within sentences is not possible to me, because I do not believe a colon should ever be used inside a sentence in ordinary punctuation. But of course this is not at all binding on other people except those who think the same way. When authors choose to use colons in ordinary sentence-punctuation proofreaders should simply follow copy.

PERIOD OF HESITATION IN TRADE.

"From now until probably the first of the coming year there will be a period of hesitation in the commercial world and from then on good business should rule for several years," said S. B. Monroe, vice-president and manager of the Bardeen paper interests at Otsego, also director of the Monarch Paper Company, of Kalamazoo, Michigan.

Mr. Monroe had been asked, by a correspondent of the *Paper Trade Journal,* for his opinion regarding post-war conditions in the business world, and the above opinion was the result. Mr. Monroe is conservative in his observations, demonstrating that when he gave his views regarding the reconstruction period.

"Many are calling attention to the immense amount of business that will result from the period of reconstruction in Europe," said Mr. Monroe. "That is true; but it is also true that you can not destroy a house in central China without interfering to a certain extent with the stability of the business world. When it comes to restoring the billions that have been laid waste in Europe, it means that in the process of restoration just that much money and effort will have to be taken from other channels. Despite those colossal losses I am not prepared to see disaster ahead for the world at large. They will be made good and business maintained on an even keel.

"The paper trade is dull at this time. Orders ceased to come in as soon as the possibility of peace appeared. Buyers are evidently believing there will be a lowering of prices of manufactured products. There seems little basis for such an opinion, especially when one considers that all contracts for 1919 raw materials will have to be renewed at higher prices than exist at this time. Facing that condition it will be impossible for the mills to quote lower prices on finished products."

TOO MUCH COPY.

An advertisement is weakened if it is loaded down with words—too much copy. "White space" speaks in silent tones and we all know that "silence is golden." There are times when a word too much may spoil everything. It is "the last straw which breaks the camel's back."

Many sales are lost because salesmen often talk themselves out of orders. Words have power — both to enhance or destroy effective expression. Advertising copy that uses words wisely and sparingly is certain to put sales-power into the advertiser's message. Think of how few words are used in advertising Pear's Soap or Gold Dust or any of the big sellers.

One idea at a time in an advertisement is a good rule — although a difficult one to follow. It is, however, a safe one and the nearer it is approximated the better for your advertising.

A man who talks too much makes himself a bore. Nobody pays any attention to him. People avoid him. He becomes a nuisance.

An advertisement with too much copy falls flat and gray and lifeless on the printed page. It spoils good white paper and attracts but little attention. It talks itself out of the sale because it is nothing but "words, words, words."

Such advertisements are seldom effective or profitable. They are a waste, and a waste in war-times is a nuisance or worse.— *Chicago Advertising.*

THE PRINTER'S BIRTHRIGHT.*

BY FREDERICK H. FARNSWORTH.

IN every line of business, practices arise which, at the time of their inception, appear to the originator to be very ingenious and profitable, but which in the course of time become so widespread as to develop into a custom which finally evidences itself as detrimental to the interests of all concerned.

In the printing business the printer has realized only gradually that he is not only a craftsman but a manufacturer; that he has, first of all, a plant in which he has invested his money for machinery and equipment; secondly, that he buys material of various kinds; and, thirdly, by the employment of his knowledge and experience in directing the manner in which the materials bought are elaborated by means of the labor he employs, he produces his finished product — printed matter.

His investment, therefore, divides itself into two parts: his plant and his materials. The cost of any particular piece of work arises from the following items: Interest on his plant investment; depreciation of his plant investment; labor, overheads, etc.; cost of materials; business and selling expenses.

The total net profit is the difference between the sum of all these costs and the selling price of the merchandise. In the final analysis the fair and legitimate profit in any particular line of business is determined by the question of supply and demand, which so regulates the market price that he who charges too much will not get his share of the business, and he who charges too little must ultimately be driven to the wall.

As the net profit on the entire sale is the sum of the profits on the individual items of cost, it follows that if the source of profit of one of these items be eliminated, a larger total must be added to some other item, or else the total profit will be too small — with the results above indicated.

Now, I am not sufficiently acquainted with the printing business to know in detail the various items of cost, but as far as I know, one of the largest items of cost in the production of printed matter is that of the paper stock.

It probably occurred one day, in the dim and distant past, that some unknown printer bemoaned his inability to take on some job that appeared profitable to him because he had neither the money nor the credit to purchase the paper. Let us say that this customer was well-to-do, and the printer conceived the brilliant idea of telling his customer that if he would furnish the paper, he, the printer, would do the job, and charge him for the presswork, etc.

In that moment the printer inaugurated a system which, through its growth and ramifications, bids fair to deprive the printer of his birthright because gradually the system has gone much further. In some cases the customer furnishes the paper, the engravings, the electrotypes and the ink, and the printer is deprived not only of his legitimate and absolutely necessary profit on the material but he loses the cost of handling and storing all these materials, and takes the risk of their loss or damage, all without remuneration, not even to speak of the profit.

Finally, indeed, the system has gone much further. The customer, not even performing the service, if such it may be

*This interesting article was recently issued in pamphlet form with the following introduction: "At a recent meeting of the Printing-Ink and Roller Men's Credit Association of this city [Chicago], a very important matter came up for discussion, namely, the custom, which appears to be gaining a foothold, of the purchase of printing-inks by the customers of the printer. It was the sense of the meeting that this practice is detrimental to the mutual interests of the printers and the printing-ink manufacturers. A resolution was therefore unanimously adopted, whereby the members of this association agreed to refrain from soliciting business from the customers of the printers, and the following article setting forth the evils of this practice was contributed by its president, Frederick H. Farnsworth."

called, of furnishing the materials, specifies to the printer exactly what materials he must use — the printer, however, to buy those materials dictated by the customer and pay for them himself.

Now, let us examine the evils that arise from such a system. It is quite true that in other lines specifications are made, and that specifications are necessary for the proper protection of buyer and seller, but they are made in an entirely different manner. The architect in drawing up plans and specifications for a building, if he has the best interests of his client at heart, will never specify any particular make or brand of any article or material. He will set up a standard of quality. He may even go so far as to mention, let us say, a particular brand of cement as a standard, and then say that Smith's cement should be used, or the equivalent approved by him, the architect. And why does he do that? For the simple and cogent reason that if Smith finds out, as he surely will, that his cement must be used, he will charge the highest price he possibly can, and the architect's client must foot the bill, and here we see the strongest reason why it is detrimental to the purchaser of printing to have any particular make or brand of material specified.

Secondly, if the printer is ordered to use such and such paper, electrotypes made by so-and-so, ink made by so-and-so, and in each case has no voice in the quality of these materials, it is unfair in the highest degree that he should be held responsible for the final result, and the only reason the printer submits in any case to a system of this kind is because through competition he can not help himself. I do not think a jobbing carpenter would submit to such a thing. If you tell him to erect the trim in a house, using molding made by Smith, and knives for the molding to be made by Brown, the wood to be furnished by Jones, the job to be stained with materials made by Johnson, and that the final result must be equal to a sample shown by the customer, that carpenter will laugh at you. He will say that he will be glad to do one of two things: Either do the job according to your specifications, and then you take the chance of what the result will be, or if you want him to guarantee that it will be like your sample, you must leave to him the choice of the materials that he uses.

Every time a printer takes a job where the paper is specified to him, he loses exactly to that extent his purchasing power for paper, which is reflected in all his other purchases for paper, and he is therefore that much weakened as a purchaser of paper, for which he suffers in all the other jobs that he takes. Exactly the same refers to all other materials, and his entire standing becomes weakened. The customer specifies all the materials, but the printer has to take the risk of the compatability of all these materials, and is responsible for the final result.

If these materials either do not fit well together, or one or the other is not up to the proper standard, the printer is put in the middle between the customer who ordered the materials and those who furnished them. He therefore has responsibility without power — a position in which no self-respecting man cares to place himself if he can possibly avoid it. In every line of business, the manufacturer who purchases goods for use as raw materials, or any man who buys them wholesale for reselling, is entitled to a lower price than the ultimate consumer. There are so many reasons for this, that it is really unnecessary to go into them — it is axiomatic.

Now, either the printer's customer purchases materials as closely as the printer does, or he does not. If he does, that is unfair to the printer, and if the customer pays a higher price, then as more and more of the materials are sold to the printer's customer, and the printer buys less and less material himself, the printer will ultimately be the smallest consumer of such materials, and will have to pay more than he would otherwise, so that in the case where he really buys the materials his profits are also diminished.

I think possibly a number of other arguments could be adduced, but to sum up, it appears to me perfectly plain that in the long run, speaking even from a purely pecuniary standpoint, it is adverse to the interests both of the printer and his customer to build up or to continue a system, whereby the customer either furnishes the materials, or specifies the use of particular materials.

Secondly, as the printer is responsible for the final result, it is, speaking plainly, none of the customer's business what materials he uses, or where he buys them, as long as the final result is what he specified, and the printer can not, must not and should not take the responsibility of the final result unless he is absolutely in control of the materials that he uses, so that he can utilize them to the best advantage.

As an instance of the evils that may occur through the ramifications of such a scheme, I wish to point to a case that has just happened. Of course, there is always a likelihood of the spoilage of an uncertain percentage of the stock furnished. This may be more in some cases and less in others, but as far as I know, it is customary for the customer to furnish five per cent more paper than actual count of the job to take care of the spoilage. Should the printer spoil more paper it is at the printer's risk.

In the case to which I refer, on a job amounting to $100,000 the printer, through fortunate circumstances, had practically no spoilage of the paper, and had, let us say, five per cent of the paper left, which he converted to his own uses, claiming that if he had spoiled more paper, he would have had to pay for it, and that consequently if through his careful work he got away with no spoilage he was entitled to the paper that was left.

If the paper stock amounted to fifty per cent of the cost of the job, five per cent of that would be $2,500. The customer claimed that the surplus of paper was his, and that the printer had stolen his paper, so that there is now a law-suit in progress, and the customer refuses to pay for the job, and will not even pay for it less the value of the amount of paper that he claims, placing the printer in serious financial difficulties.

Now, without going into the merits of the case at all, because any number of arguments could be used one way or the other, I simply cite this case to show what contingencies may arise, and how any system that is based on wrong principles is bound to develop in wrongful results, and I wish to repeat that the profits that should be made by the printer on the materials used in his manufacture, and the control of the purchase of such materials and their selection are the printer's birthright, and that if through any specious arguments or temporary expediencies, he allows himself to be deprived of his legitimate profits and rights of control, he is selling his birthright for a mess of pottage.

A MERCHANT OR A PEDLER?

There is an important difference between a merchant and a man who merely sells goods. Perhaps you have not thought of it. A pedler sells goods. He sells you something which is as nearly worthless as possible for a small coin which is perfectly good. You pay your money and take your goods. You also take your chance. A merchant, on the other hand, sells goods and service. A merchant has a shop, where you can always find him. A merchant can not cheat you and run away. The one great aim of a merchant is to sell goods to the same people again and again. He can not make his living out of strangers who run in and buy goods once a year.

However, there are scores of merchants who act like pedlers. They try to make sales even at the risk of losing customers. They treat customers as though they were strangers. They do not call them by name. They do not consider their wishes. They believe that their business is only to sell and not to serve.

Such merchants should not have shops. They should become pedlers, so that when they have used up one community they can go to another.— *The Plate-Makers' Criterion.*

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

"Coffodine," a Substitute for Iodin.

John A. Kohler, 4218 Ellis avenue, Chicago, announces that he has worked out a substitute for iodin and iodid of potassium which he calls "Coffodine" on account of its resemblance to coffee. This chemical comes in powder form for solution in water and is claimed to be sixty per cent cheaper than iodin.

Photoengravers and the War.

New York Photoengravers' Union No. 1 has, through its members, contributed so loyally to all the "drives" for the prosecution of the war that a few figures up to October, 1918, should go on record here:

Total membership	1,508	
Members in government service	309	
Contributions to First Liberty Loan		$ 56,150.00
Contributed to Second Liberty Loan		101,850.00
Contributed to Third Liberty Loan		144,840.00
Subscribed to Fourth Liberty Loan		177,340.00
War Savings Stamps purchased by members		71,983.50
Grand total, Liberty Bonds and W. S. S		$552,163.50

A. W. Penrose Passes Away.

William Gamble and A. W. Penrose, of London, are names well known to photoengravers the world over. Mr. Penrose was a pharmaceutical chemist with a small shop in London when Mr. Gamble induced him to sell photoengravers' supplies. They formed a partnership in 1893 and grew with the development of the engraving business until they established connections everywhere but in the United States. "Penrose's Process Annual" and their monthly *Process Work*, besides their wonderful trade catalogue and annual "Diary," contributed largely to their fame. The strenuous days Mr. Penrose put in establishing their business told on him so that he became an invalid for several years before his death, which occurred recently at the age of fifty-eight.

The Beautiful in Commercial Art.

The vulgar and barbaric German poster and commercial art, which a coterie of subsidized Berlinites was forcing on the advertisers of this country, with the assistance of writers with "advanced" ideas in the press, seems to be almost completely routed out by this time. It was The Inland Printer that led the attack in an article entitled "Cultivating the Ugly," in the issue for September, 1916. There it was shown by comparisons that German design was a return to the art of the savage. It shocked one by its ugliness and consequently attracted attention, which was what the advertiser wanted. Since that time The American Association of Commercial Artists, whose headquarters are in Chicago, have completed a survey of the subject and report that: "The German school of commercial art has been one of the most effective means of propaganda developed by the Teutons. Its outstanding characteristics are brutality, bestiality, abnormality and gross physiological appeal." Also, the Poster Advertising Association has rejected the barbaric poster, and has come to the conclusion that the same qualities that make any picture pleasing are demanded by the advertiser "in order to satisfy the innate hunger of the great public for color and beauty." Our most popular war posters prove this. So it behooves our artists to study the beautiful in the work of the Latins and the Grecks. In other words, we are to have another renaissance, such as followed the defeat of the barbarians in 1453, and our young country should lead in it.

Cement for Etching-Machine Tank.

Engraving Company, Boston, writes: "One of our workmen dropped a large zinc plate he was etching into the etching-machine, cracking the pottery at the bottom, but this crack has extended up the side. The crack has been painted over with asphalt varnish, but the acid keeps oozing through the crack. Can you recommend something to stop the leaking?"

Answer.— The reason asphalt varnish does not close the crack comes from the same cause which extended the crack up the side of the pottery, and that is the terrific vibration of the machine in action. No varnish or cement will hold unless an iron band, with screw-and-nut joint, is made to go around the tank and bind the sides of the crack together. Before closing the crack in the pottery tight with the iron band, the pottery can be heated with a blow-lamp, the crack pried open slightly, if possible, and hot melted shoemaker's wax poured into the crack and down its sides. When the sides of the crack in the pottery are bound tightly together with the iron band it should be impervious to acid.

Infringements on Etching-Machines.

F. J. S., Lakewood, Ohio, writes: "Could you advise me in what years the two leading etching-machines were invented and in what country? Is it legal to make an etching-machine on one of the above plans and use it in turning out etchings? I have been told that it could be done, though I have my doubts about it. I would appreciate it very much if you could enlighten me on this subject."

Answer.— The etching-machines about which you inquire were patented in the United States and the numbers and dates are: 627,430, June 20, 1899, and 721,443, February 24, 1903. Copies of these patents can be obtained from the Patent Office. The making and using of a patented etching-machine is just as serious theft as the stealing of any other property, and the courts will not only stop you from using a home-made etching-machine which infringes a patented one, but will assess damages figured on all the work done by the machine. Several persons have already been caught using infringements on patented etching-machines and have been compelled to make reparation, and there are more cases to be tried. The life

of a patent is seventeen years, so it would appear that the patent of June 20, 1899, has expired, in which case you are at liberty to make one similar to the patent as described therein.

Rotary Photogravure After the War.

"Gravure," New York, asks: "What are the chances for a rotary photogravure man in the future? I have worked at it for two firms, but both of them gave it up as they did not have proper facilities. That was four years ago, and since then I have been employed at half-tone etching, though I should like to get back at 'gravure.'"

Answer.— As you say, the trouble with most of those who tried rotary photogravure was they lacked the proper facilities, chiefly presses. The war put an end to press manufacture, though inventors have been busy, as the patent reports show, with "gravure" presses, so that as soon as the world gets back to normal it is likely that this most beautiful printing method will be taken up again with a rush. Economies will be practiced for a long time to come, and as there is no method of printing that for certain purposes will produce such artistic results on cheap paper, rotary photogravure is sure to be in demand. Men like yourself are here to turn out the work, what is required now is the presses.

Brief Replies to a Few Queries.

"Editor," New York: There are over five hundred engraving-plants in the United States, employing in normal times over six thousand engravers.

"Engraver," Auckland, New Zealand: This department can not express an opinion regarding competing engraving machinery.

J. B. C., Philadelphia: Paul Revere was anticipated as an engraver by Nathaniel Hurd, who was born in Boston, 1730, and died there in 1777.

"Writer," Pittsburgh: As to "Who was the inventor of photoengraving?"—"Topsy," you remember, said she was not born, she just grew. Photoengraving came in the same way.

Acid-Resisting Inks.

Jean de Noyelles, Montreal, wants the most powerful acid-resisting ink for rolling up zinc plates for extra deep etching.

Answer.— There are many acid-resisting substances that can be introduced into the ordinary etching-ink; for instance, asphalt, rosin, beeswax, Burgundy pitch (the hard yellow resin from the Norway spruce), Canada pitch (the resin from the hemlock spruce). Any of these can be added to etching-ink to the extent of from twenty-five to fifty per cent by melting together and afterward mixing well on a slab through the addition of the least amount of spirits of turpentine necessary. With the exception of beeswax, the resins and pitches will make the ink rather brittle, causing it to chip off when it becomes saturated with dragon's-blood and dried out by several heatings. The writer has found it necessary to add an oil, like palm-oil, oil of lavender or other oil, to keep the ink soft, though the best softening medium for ink that he found and the one which also has the greatest acid-resisting properties is Canadian balsam. The valuable acid-resisting properties of this balsam are not sufficiently known to photoengravers.

Engraving on Brass Cylinders.

Andrew J. Hoag, Dayton, Ohio, writes: "Can you give me a printing solution that I can apply to a brass cylinder and get a clear print out to the very edge? It should require no heating and yet be rolled up with ink and be etched."

Answer.— The only process that will meet your requirements of engraving out to the very edge and require no heating is the rotary photogravure method which has been described in these pages as far back as February, 1910, page 712, and several times since then.

WHAT'S GOING TO HAPPEN?*

THE most important history of the world is in the making. We have passed through a stressful period, but with the dawn of peace relief is at hand. We have arrived at the pivotal point — this transformation from a nation on a war basis to one of peaceful industrial pursuit. What happened during the past year or so is a record we all know; the curtain is about to rise on a new and happier scene — an era of prosperity. This booklet is designed to give a sketch of what has happened and what the future looks like from where we stand.

Effect of War on Paper Industry.

Starting with the nation and going clear down along the line through business to the individual, all have been affected by the world war — some probably more than others, but affected, nevertheless. The paper business was not overlooked.

At the start things happened fast, and through inexperience, but with the best of intentions, mistakes were made. Paper was put on the non-essential list, which threatened drastic treatment; it was not long, however, before the Government realized that paper was very essential to the successful conduct of the war. Some restrictions and curtailments were made in the lesser essentials among paper products for speeding up production, economy in labor, less consumption of coal and minimizing transportation requirements. The conditions which have been imposed upon this industry have been quickly and willingly complied with. Chlorin, sulphite pulp and certain other necessary ingredients in the making of paper have been requisitioned to a great extent by the Government for making poisonous gases, gun-cotton, etc.

This but briefly outlines the situation that has been facing the paper business. With peace on the immediate horizon, the pressure will be steadily lightened.

Governmental Needs.

Advertising — that was the one and only answer to the Government's question of how to put its messages over quickly. Advertising came to the rescue as it has come to the practical assistance of every one who has intelligently used it.

While the war-time needs of the Government were considerably increased, yet the estimate of what should have been reserved for this purpose proved to be in excess of what was actually required. This was a contributing cause of the paper conservation program, which by many was misunderstood. The greatest shortage of paper was in news-print, but in paper products of almost every other description no real scarcity existed except, of course, in 1916, when through fear of shortage the demand jumped far in excess of normal, and then, naturally, the manufacturers found it impossible to supply all the paper that was wanted. When this period was bridged the status was about as it had been before.

With the inauguration of the conservation program many thought that by lowering the quality of the paper they used they were saving paper and thereby fulfilling their obligations. There are many mills in this country that make the higher grades exclusively; their entire equipment, stock of materials, etc., would not permit them to make cheaper grades without serious loss. As the result of this erroneous idea of "saving" we saw an excessive demand for the cheaper grades and at the very expense of thoughtful saving, to say nothing of the cheapened and less effective appearance of the forms in which the paper was used. There exist today, as at any time in the past, the same sane and fundamental reasons for using good, or, let us say, appropriate paper, and this truth should be firmly implanted in the minds of the buying public.

*Reprinted from a pamphlet issued under date of November 19, by the J. W. Butler Paper Company, Chicago.

Conservation does not mean inefficiency — it means genuine efficiency. Now that the great war is ended, this large part of the nation's paper production which has been reserved for governmental needs will be quickly diminished until it reaches normal time requirements.

The New Order.

The big word in the realm of business today is *standardization*. All of these rulings of the War Industries Board which have been imposed upon manufacturers in practically every line of business have tended to just one result — *standardization*.

Standardization is something we have preached and practiced almost from the time we started in business. Before the war the paper industry as a whole seemed hopelessly far from standardization; there were so many irregularities and needless elements that it did not seem possible to so quickly rectify them. The great war came necessitating the marshaling of the nation's forces and resources, with the result that almost miraculously the entire industry adopted the new order of things.

Many radical changes were made, but it did not take long for every one to accommodate themselves to them. It was found possible and profitable to all, from producer to user, to adjust their business to the new conditions. To those who have been familiar with the situation it is apparent that many of these changes which have been carefully and coöperatively worked out are for the benefit of all, and with some alterations, based on experience, should be retained during normal times.

War measures affecting the paper industry are being lifted; for instance, writing-paper manufacturers are already permitted to make the heavier weights which were on the restricted list. The rule prohibiting the making of heavy weights in certain grades of book-paper has been withdrawn. Undoubtedly the time is very near when the Government's ban which had affected so many departments of the paper and printing industries will be entirely removed and printers and buyers who have been obliged to transfer their selections from restricted items to those which were on the favored list will again be able to follow the dictates of their judgment.

Pledges No Longer Required.

A ruling has just been issued by the Priorities Division of the War Industries Board, which states that the paper-saving pledges are no longer required of paper merchants and their customers. The text is as follows:

> Dealers (wholesale and retail) in raw materials, semifinished, and finished products are hereby relieved from the obligation to give and require pledges relating to such commodities, notwithstanding any provision for pledges in any order or circular heretofore issued by the Priorities Division, and notwithstanding any stipulation in any pledge that they will require pledges from those who buy from them for resale; provided, however, building materials and other products shall not be sold and delivered for use in connection with any non-war construction projects save those for which no permit or license is required under Priority Circular No. 21, as revised by Section First hereof, or those authorized by permits or licenses issued in pursuance of said circular; provided, further, manufacturers will continue to give pledges in accordance with the terms of orders and circulars heretofore issued, and comply with all pledges heretofore or hereafter given, save that they are hereby relieved from the provisions in such pledges as require manufacturers to exact pledges from those who buy from them for resale.

The elimination of this pledge feature definitely implies that as the reasons for conservation and war-time economy in the use of paper are quickly disappearing, it is no longer necessary to sacrifice the practical, the artistic or the appropriate in printed matter.

The Available Supply.

In an analysis of the available supply of paper, certain facts must be borne in mind. Through the entire war period there has been a persistent knock at the door of our market from foreign fields. The foreign demand has never been satisfied. Lack of shipping facilities precluded the possibility of meeting the situation. Vast tonnage of paper has remained on the docks of Eastern ports waiting for ships to transport it. This condition will obviously improve and before long the paper industry of this country will take its proper place in international trade.

The gradual let-up in our Government's needs will help to relieve the situation, which it appears will dovetail nicely with the increasing consumption at home due to accelerated business activity and the pressure from foreign trade. Undoubtedly the productive forces will continue to run to full capacity.

The Threshold of Prosperity.

The man who talks "calamity and trouble ahead" is looking through the wrong end of the telescope; he is blind to the world about him; he is totally ignorant of existing facts and conditions; he has not even begun to analyze the situation — take him in hand and show him the light.

Bounteous crops and good prices have put greater purchasing power into the hands of the agriculturist — the governor of prosperity. Building of all kinds, except for actual war needs, has been at a standstill for more than a year; there has been no road-making; the purchasing of luxuries has had a sharp decline; farm machinery of all kinds, automobiles and innumerable other kinds of articles, implements and equipment have been under the ban during the crisis in order to divert mechanical and human energy to the quick and successful culmination of the war. Now that the war is over it is clear what is going to happen. Advertising campaigns of great magnitude will be launched in all lines of business; plants working on government requirements were enlarged to increase production — these plants must now turn to peace-time products, they must be kept busy, and it is reasonable to conclude that they will be when we consider that their regular lines have been off the market for so long and the needs for them have piled up during the war period. Real-estate operators, building contractors and material concerns are preparing for unprecedented activity; road-making machinery plants will be taxed to meet the demands for their equipment; automobile factories will have to meet the accumulated demand for cars.

The thrift campaigns in connection with the Liberty Loans and War Savings Stamp drives have taught the people to save, and they have saved. The purchasing power of the individual has greatly increased; labor is being paid a higher wage — the living scale is on a higher plane than it has ever been in the past. This is an indication of better and bigger business for everybody. Associations of men are and have been gathering for consultation and planning for this reconstruction period, arranging best ways and means for quickly getting back to normal business and making up for lost time. Advertising will be an essential factor in their plans; printing and paper form the principal part of advertising. One does not have to be a confirmed optimist to see that the future prosperity and business of the nation are assured.

Any one who doesn't give studious thought to the immediate future is likely to be caught totally unprepared for eventualities. "Is my house in order?" should be the question of the hour. If the outlook for the future means unprecedented business activity, as it undoubtedly does, what should be done at once to make the best of the situation when it arrives?

There is a world of opportunity for the resourceful, creative printer — the man in business needs him badly this very minute. The printer can well afford to make a thorough, careful study of the markets and the possibilities of the business of each of his customers. Sound advice from a printer, with accompanying drafts, layouts or suggestions for advertising pieces, designed to cultivate and enlarge the customer's market — to help the customer visualize the idea that is in the printer's mind — is sure to win confidence and friendship, which results in increased business.

CARRY ON

Physical Reconstruction Makes Useful Workers of Crippled Men

By CONSTANCE DREXEL

"I DON'T mind dying for my country," is the thought in many of our brave boys' minds — "but, oh, kill me rather than leave me disabled the rest of my life," they inwardly plead. Small wonder, for they remember the cripples of old peddling pencils or shoestrings down the street, or, even worse, objects of charity and pity. They know of the thousands of men disabled in industry every year protected by a Compensation Act, perhaps—yes, but thrown out on a cold, unfeeling world to live a life of uselessness the rest of their days.

But times have changed. No need for our boys to worry, or their families to wonder who will care for them in case they come back from war with loss of arm or leg or worse.

Uncle Sam has stepped in. In fact, the problem is occupying a great deal of attention at the office of the Surgeon-General of the Army, supplemented by all the Red Cross can do to help. The Red Cross is paying for the publication of *Carry On*, that able magazine the Surgeon-General's office is getting out on this very subject. It is free to those interested. "Carry on" is its message; "let there be no more cripples after this war." The Red Cross is also issuing pamphlets of information free, in the effort to popularize this new attitude toward cripples, that we are not going to have any more cripples in America either from the war or from injuries received in industry.

To prove that this can be done, the Red Cross maintains in New York, at 311 Fourth Avenue, the Red Cross Institute for Crippled and Disabled Men, the head of which is Dr. Douglas C. McMurtrie, a pioneer of this new attitude of society's duty toward a disabled man. At the school six model courses are given to refit crippled men for their old or new trades. The six courses decided upon are: Manufacture of artificial limbs; oxyacetylene welding; mechanical drafting, printing, motion-picture operating, and jewelry work.

Briefly, the plan of the United States Government for the rehabilitation and vocational training of men crippled through this war is this: Even in our hospitals in France, convalescent men are shown moving pictures of successful cripples; Thomas Edison, nearly stone deaf, for instance; Michael Downing, of Minnesota, with both legs, one arm and one hand gone, president of a state bank, running his own motor-car and a lucrative law practice to boot, married and raising a happy family.

But the work really begins in this country. Upon arrival in the great military hospitals under the medical branch of the army, even while still in bed, the process of refitting them to normal life and responsibilities begins. I saw wounded from overseas at Walter Reed Hospital, in Washington, being taught by reconstruction aids in occupational therapy. Some were busy with basketry or weaving, but others were doing headwork. I remember one man in bed, with one leg off, studying shorthand. When the men become able, they are sent from the wards to the finely equipped new buildings known as the curative workshops. Here are classes in motor mechanics, very popular, use of the left arm and hand instead of the right; classes in English and French; in shorthand and typewriting for cases of amputation of legs; telegraphy, rug weaving, artificial limb making, carpentry, agriculture and farming. Of course, the aim of these classes is to cure the men physically as soon as possible, but even here their vocational training to fit them for their future place in the community may begin. The men who have lost arm or leg, or have been otherwise disabled, are talked to by experts who try to guide them to refitting themselves for usefulness.

And after the medical authorities can do no more for the crippled man, after they have done all they could to make him as near whole again as possible, including the providing of artificial arms or legs, even then the United States Government does not pretend to end its responsibility. Congress has created the Federal Board for Vocational Education. Theirs is the official responsibility for the re-education of soldiers and sailors of the American forces disabled by the war. A fully definite program has not yet been developed, but the Red Cross Institute for Crippled Men already mentioned has demonstrated how the thing can be worked out. Crippled men have been taken off the streets, trained in one of the six trades taught there, and placed in lucrative positions where their infirmities are no handicap.

As for soldiers to be refitted to civilian life, a former brakeman on a railroad has lost an arm. He can't be a brakeman any longer, but his railroad knowledge can be of use to him. He is trained to become an expert telegrapher or train dispatcher. What difference in his productive ability to a soldier fitted with one or two artificial limbs if he sits at a linotype machine all day? If he has been formerly employed at a standing job in a printing or newspaper plant, that experience can be turned into good account. The point is here, that a disabled man need not necessarily be trained to an entirely new trade. His former experience should be made to count.

However, details of the re-educational and vocational program are not nearly so important to the workingman, be

The Call of Humanity



is "Join the Red Cross"

DO THIS NOW.

If you telephone to your local Red Cross Christmas Roll-Call Committee, they will provide you with the necessary subscription blanks for the number of employees you have. After getting the blanks you can then canvass, either personally or through appointed deputies, every man and woman in your employ. Make your establishment a one hundred per cent shop by getting a membership and fee from every one.

Subscriptions and proceeds should be turned over at once to your local Red Cross Chapter.

DON'T WAIT! ACT NOW!

he in the army or in industry (for in either case he is liable to be hurt), as the attitude army authorities, supported by the Red Cross, have assumed toward crippled men.

No longer will the responsibility of army or Government or industry cease by merely pensioning a man. He must, and will, be refitted to take perhaps even a better place in the community than he had occupied before his injury. For are not brains worth more than hands or feet or even eyes? And should not a physical handicap, if properly encountered, be used to develop the brain to greater action?

Here, however, it must be pointed out that Uncle Sam intends pensioning generously all disabled soldiers or sailors; $100 a month, or $1,200 a year, for life in many cases. But, and this is an all-important fact, the pension will be granted regardless of a man's earning capacity that he develops in spite of his infirmity. If he does what the Government and the Red Cross want him to do—refits himself to a job—he will have the pension just the same. This proves that the workingman is going to be very important. We shall need all that every man can produce; the more they produce, the cheaper will living expenses become. Therefore, no idlers, no more cripples.

As the Red Cross is heart and soul back of this idea, it would seem that for his own good in industry the workingman should at least become a member of the Red Cross. Anyhow, he'd be most welcome. There'll be a Christmas roll-call of the nation the week of December 16 to 23, when it is hoped all will answer "Here!" The membership cost is only $1 a year.



Crippled French Soldiers Soldering Cans.

ANOTHER LIBERTY LOAN COMING.

Secretary of the Treasury McAdoo has announced that, no matter what the results of the pending overtures for peace may be, there will be another Liberty loan. To use his expression, "We are going to have to finance peace for a while just as we have had to finance war."

There are over 2,000,000 United States soldiers abroad. If we transport these men back to the United States at the rate of 300,000 a month, it will be over half a year before they are all returned. Our army, therefore, must be maintained, fed, and clothed for many months after peace is actually declared. The American people, therefore, having supported the fourth Liberty loan with a patriotism that future historians will love to extol, will have an opportunity to show the same patriotism in financing the just and conclusive victorious peace whenever it comes.

Not for a moment, however, is the treasury acting on any assumption that peace is to come soon. Until peace is actually assured the attitude of the treasury and the attitude of the whole United States Government is for the most vigorous prosecution of the war, and the motto of force against Germany without stint or limit will be acted up to until peace is an absolute accomplished fact.

One more Liberty loan, at least, is certain. The fourth loan was popularly called the "Fighting Loan"; the next loan may be a fighting loan, too, or it may be a peace loan. Whatever the conditions, the loan must be prepared for and its success rendered certain and absolute. Begin now to prepare to support it.

RECONSTRUCTION CONVENTION AT ATLANTIC CITY.

All interest will be centered on Atlantic City on the four days, December 3 to 6, inclusive, when the most important gathering of business interests in the history of this country will be assembled. At that time, in answer to the call of the Chamber of Commerce of the United States, business men in all lines of industry will gather to consider the many phases of reconstruction. Each industry is to be represented by its War Service Committee, and the deliberations will have a marked effect on the future of business in general. "Printing, Engraving, Lithographing and Materials" is one of the headings appearing under the thirty-five related groups which will gather in special sessions, so that our industry will be represented, as is proper. The results of this conference will be looked forward to with a great amount of interest.

CAN'T BE DONE.

"A man betrays hisse'f by braggin'," said Uncle Eben. "When I hears a man tellin' 'bout how easy he kin drive a mule, I knows right off he ain't no reg'lar mule-driver."—*Washington Star.*

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

John Marder Passes Away.

As the last forms of this issue of THE INLAND PRINTER are being closed, a telegram reports the death, on November 22, of John Marder, one of the founders of the old type-founding firm of Marder, Luse & Co., of Chicago, which in 1892 became a part of the American Type Founders Company, and also one of the organizers of the American Type Founders Company. To Mr. Marder belongs the credit for establishing the American system of point bodies. A complete review of his life and work for the printing industry will be prepared for our next issue.

Proceedings of Chicago Direct-Mail Convention in Book Form.

The Direct Mail Advertising Association, in response to numerous requests, has decided to publish the complete proceedings of the recent Chicago convention in book form. Included with the formal papers read at that time will be a complete stenographic record of all the discussions and arguments which followed each paper.

The volume will be sold for $2, a sum that will barely cover cost of transcription, printing, mailing, etc. Orders for the book should be sent to the new secretary of the organization, Frank Hubbell, of the House of Hubbell, Cleveland, Ohio.

Pressmen Disabled by the War to Be Trained for New Work.

The International Printing Pressmen's Union has acquired one thousand acres of land adjacent to Rogersville, Tennessee, near the present home and school maintained by that organization, for the establishment of a rehabilitation academy for former pressmen who have been disabled in the war, the nature of whose injuries makes it impossible for them to follow their prewar vocation. There are approximately four thousand five hundred pressmen serving in the United States Army, the plan for caring for those wounded in battle having come to George L. Berry, president of the union, during a visit to the Western front.

It is hoped to make the institution self-supporting. As the location of the school and home is in the Tennessee lumber belt, it has been possible to cut all the lumber required for constructing the necessary buildings from the land on which the Pressmen's Home is situated. Aside from equipment for furnishing academic instruction there is machinery for an up-to-date blacksmith shop, a sawmill and a wood-working plant, as well as complete facilities for canning and stock-raising.

This is a progressive step for the union to take, representative of the higher ideals of trades-unionism.

Eldon H. Gleason Now Advertising and Circulation Manager of "The Inland Printer."

The Inland Printer Company announces the appointment of Eldon H. Gleason as advertising and circulation manager, effective



Eldon H. Gleason,
Advertising and Circulation Manager,
THE INLAND PRINTER.

December 1. Mr. Gleason has been connected with THE INLAND PRINTER for several years past in the capacity of manager of the circulation and book departments and also assistant to the advertising manager. He is therefore well acquainted with the requirements of the field covered by this journal, and is well qualified to consult with our advertisers regarding the opportunities that are open to them in that field.

Berger & Wirth Now One Hundred Per Cent American.

THE INLAND PRINTER has received a clipping taken from the Brooklyn (New York) *Eagle* which chronicles the sale at auction by A. Mitchell Palmer, Alien Property Custodian, of the printing and lithographic ink manufacturing plant of Berger & Wirth, Incorporated. The purchaser was Maximilian J. Averbeck, of New York city.

Mr. Averbeck is new to the ink business to which he comes after twenty-five successful years in jewelry lines. He was born in the State of Ohio, going from there to New York in 1882, where he now lives in the Borough of Manhattan.

A recent letter from George E. McConnell states that the company is now a one hundred per cent American institution, and in order to dispel any lingering doubt, as well as to consummate that end, he is now in possession of the plant and business as secretary and general manager.

The officers of the reorganized company are: Edwin T. Perrine, president; Robert A. Brunner, vice-president; M. J. Averbeck, treasurer, and George E. McConnell, secretary and general manager.

It is also announced that C. Blumroeder is no longer in the employ of Berger & Wirth, Incorporated.

Monotype Schools Offer Free Tuition to Returned Soldiers.

THE INLAND PRINTER is in receipt of several copies of a testimonial souvenir booklet, issued by the Lanston Monotype Machine Company for distribution at the School Exhibit, Canadian National Exhibition, held at Toronto, Canada, from August 26 to September 7, 1918. The title of this most interesting piece of literature is "What the Monotype Schools Are Doing for the Boys Who Come Back from 'Over There'," and on the inside of the front cover, under the heading "The Aim of the Monotype Schools," the encouraging statement is made that "Returned soldiers who have helped make the world a better place to live in can make composing-rooms better places to work in by taking up the operation of the monotype." The text pages are devoted to intimate stories of Canadian soldiers wounded in the war, who, upon their return to Canada, took up the work of learning the monotype, and as a result are now able to work at the trade despite their handicaps. In each instance a half-tone portrait of the soldier whose story is told appears at the top of the page. Details of his service and the nature of his wounds, with a description of how they were received, the unit to which he was attached, and other interesting information, accompanies each item.

In the re-education of returned soldiers the Lanston Monotype Machine Company is coöperating closely with the United States and Canadian governments, as well as with the various relief organizations engaged in reconstruction work. The schools operated

in various cities by that company are open to returned soldiers without charge, and the instruction is such that they quickly become competent operators and again able to take their places in the printing-trade.

American Typefounders Company Buys Golding Manufacturing Company.

Announcement has been made of the purchase by the American Typefounders Company of the Golding Manufacturing Company, Franklin, Massachusetts, from the heirs of the founder, H. W. Golding, who died two years ago.

Mr. Golding left a large fortune in real estate, the administration of which occupies all the attention of his heirs, hence their desire to dispose of the press manufacturing plant.

The business will continue as heretofore at Franklin.

International Typographical Union Subscribes for Many Liberty Bonds.

In each of the first three Liberty Loan campaigns the Executive Council of the International Typographical Union subscribed for $30,000 of government bonds. In September the council instructed the Fletcher American National Bank of Indianapolis to enter the union's subscription for $30,000 of the fourth series, and to purchase $10,000 of Canadian Victory bonds.

At the annual meeting of the trustees of the Union Printers' Home, held in Colorado Springs in September, the trustees subscribed for $1,000 of the fourth series.

During October the members of the Executive Council were in Cincinnati in attendance at the regular meeting of the Board of Governors of the International Allied Printing Trades Association, at the time when Germany's "peace" note was under consideration by President Wilson and the allied governments. Realizing that the influenza epidemic was to some extent retarding the fourth Liberty Loan campaign, and believing that Labor's patriotic duty was to act quickly, the Executive Council telegraphed to Indianapolis to double the union's subscription to the fourth loan, thereby making a total of $60,000 to that one issue.

The International Typographical Union has purchased war bonds as follows:

First loan	$30,000
Second loan	30,000
Third loan	30,000
Fourth loan	60,000
Fourth loan, Home trustees	1,000
Canadian Victory loan	10,000
Total	$161,000

In addition, of course, there is the much larger sum subscribed by local unions and individual members.

F. H. Ehlen Passes Away.

Frank H. Ehlen, for more than thirty years superintendent of the Chicago *Herald* composing-room, died at his home in Chicago, October 30. At the time of his death, Mr. Ehlen, who was well known among printers and newspaper men of the Central West, was sixty-two years old. The deceased leaves a wife and three sons, one of whom is with the American Expeditionary Forces overseas.

Unique Reminder-Card for Linotype Machinists and Operators.

The new Linotype "Reminder-Card" for use of operators and machinists, an illustration of which appears below, is a novelty of the most practical kind. On either side of the front, linotype parts and supplies are listed. Opposite each name is a space, fitted with a slide which is colored half white and half red. Near the center of the slide is a hole in which the point of a lead-



Reminder for Operators and Machinists, Distributed by Mergenthaler Linotype Company.

pencil may be inserted. A twitch of the pencil switches the color from white to red, and the machinist or operator has a memorandum of the article listed opposite, of which he is in need. When it comes to making up the order, there is no necessity for depending upon the memory, with the chances of forgetting. Operators and machinists will no doubt be quick to recognize the advantages of using these cards, and they can obtain them free of charge from the Mergenthaler Linotype Company, Tribune building, New York city.

At Ninety-Five Years, Old-Time Printer Passes Away.

In the passing of Martin Dilworth, who died at Northampton, Massachusetts, recently at the age of ninety-five years, another real old-timer dropped from the ranks. A record of seventy-seven years at the printing business was established by this veteran, who began his apprenticeship in the days when ink was applied with a chamois leather ink-ball and when the only light the compositor had on dark days was a tallow candle stuck in the "a" box.

In 1853 Dilworth set type on the first issue of the Machias (Maine) *Union*, a paper which is still published. In 1856, during the Buchanan presidential campaign, he got out the first copy of the Machias *Republican*, and he was foreman of that paper when the Civil War broke out. He served from the beginning of the second year to the end of the Civil War with a Maine battery of light artillery.

"Gene" Turner Offers Prize for Criticism of His Advertising.

"Gene" Turner, with his characteristic mania for analyzing everything, informs us that he will make an interesting advertising announcement in next month's issue of THE INLAND PRINTER. He intends to give a T-B safety guard or a Perfect (metal) cutting-stick for the best letter of criticism on his advertisements which appeared in the August, September, October and December issues.

This should be an incentive to the readers of THE INLAND PRINTER to flood "Gene" with letters, not only for the intrinsic value of the gift, but for the incentive to stimulate analytical thought along advertising-printing lines, which can not fail to be of great value in the daily competition for business.

Interesting Non-Technical Booklet on Papermaking.

The Dill & Collins Company, papermakers, Philadelphia, Pennsylvania, has issued an interesting booklet entitled "Paper in the Making," which has the advantage of being so written that those with the least knowledge of paper may easily understand the manner of its production. The pages are profusely illustrated with pictures showing the various operations, from the preparation of the raw materials to the finished stocks of various grades. Pictures of the machines used are also shown, simplified to make their operation easily understood. An interesting diagram occupying a full page shows graphically the sequence of processes in the manufacture of paper.

We are not authorized to state that these booklets are for general distribution, but presume that printers may secure copies by addressing the company at 140 Sixth street, Philadelphia.

Miller Saw-Trimmer Company Issues Unique Blotter.

THE INLAND PRINTER is in receipt of copies of an unusually interesting blotter depicting what is called "the last race of the Kaiser." The picture is of a horse-race and shows Uncle Sam, John Bull and a typical Frenchie driving their horses neck and neck down the home-stretch, while behind them, vainly trying to break through, the Kaiser is driving a black steed. Still farther in the rear, the "terrible" Turk is shown up in the air, completely out of the race, his horse bucking and kicking, his cart smashed to bits.

The blotters are interesting from still another standpoint, for they illustrate the possibilities afforded by the Miller feeder for high-speed production of close register work.

We are informed by the company that while the feeder was "eating up" this job at the rate of 1,900 impressions per hour the operator found time to hand feed an adjoining press.

The blotters were produced in the plant of Bell & Moody, Boston, and are in four colors — red, yellow, blue and black.

The increased price of printing and paper has caused several Denver publications to suspend. The latest is the *Mining American*, published by the Union Printing & Publishing Company, which announces its suspension until peace is declared.

Secretary Henry Allen of the Denver Typothetæ recently wrote to the Chief of Purchasing Supplies of the Railroad Administration at Washington, suggesting that all printing be placed on a cost plus percentage of profit basis, thus saving printers considerable time in figuring and the railroad representative's time in asking for bids. H. B. Spencer, chairman of the Central Advisory Purchasing Committee, replied as follows: "The question of purchasing the supplies required by the railroads upon what is known as the cost plus basis has had the careful consideration of this committee and it has been decided that it would not be advisable to institute such a policy in procuring the supplies which the railroads need. We believe that more economical results can be obtained in the operation of the railroads by adhering to the usual practice in this respect."

Grind out once more the printed word which is so necessary for turning the wheels of business.

Two conferences between the committee of the Denver Typothetæ and W. H. Young, the representative of the International Pressmen's Union, were held, and at the second the war bonuses as originally offered to the men by the employers were accepted by the strikers, who agreed to return to work at once.

The bonuses, which are in addition to the present scales as called for in the three-year agreements, will run until January 1, 1920. The cylinder feeders and the platen pressmen will get a bonus of $4 a week and the cylinder pressmen $3 a week. Members of the typographical and bindery men's unions will receive bonuses of $3 a week.

As soon as an amicable agreement was reached, Secretary Henry Allen of the Denver Typothetæ wired to the War Labor Board acquainting them with the fact and thanking them for their promised help to settle the differences. A wire received from the Board earlier in the day stated that the members would take the matter up at their earliest convenience.

President G. L. Berry, of the men's International also wired the employers that he had instructed Vice-President Brophy, of Milwaukee, to come and take charge of the situation, but he had not put in an appear-





Preaching the Prevention of Waste and, at the Same Time, Practicing Conservation.

The illustrations shown above are reproductions of posters used throughout the factory of Samuel Jones & Co., manufacturers of non-curling gummed papers, Newark, New Jersey. The familiar figure of Uncle Sam will be recognized immediately as having been used on one of the recruiting posters. The company has made use of a number of these posters, which are now of no further use for their original purpose, and has had the new wording for the lower portion printed in red on separate sheets and pasted over the reading-matter, thus making the posters do double duty, thereby preaching conservation and practicing it at the same time.

Religious Works Printed in Burmese Language from Linotype Slugs.

We are indebted to J. L. Snyder, superintendent of the American Baptist Mission Press, Rangoon, Burma, for copies of two unusually interesting volumes, a hymn-book and a volume of Psalms and Proverbs, printed in the Burmese language and bound in limp leather covers. In sending the books Mr. Snyder wrote in part as follows: "We, of course, do not expect you to read these books, but the chief point of interest in connection with them is the fact that they are the first books ever printed in Burmese to be set on the linotype."

Denver and Western Notes.

Several recent bids on public work made in Denver have indicated a disposition on the part of printers to disregard all the recent increases in the average hour-costs. On a school district job, printing the annual reports, the bids ranged from $450 to $600. On a Food Administration contract the low bid was $560 and the high bid $689.50.

Denver Labor Disputes Ended.

All disputes between the employing printers of Denver and their pressmen's unions were happily settled on November 13, and, after a lull of nine days, the presses began to

ance when the settlement was arrived at and the offer of the employing printers was accepted.

The strike has inconvenienced many of the buyers of printing, and considerable essential work, such as printing for the United States Railroad Administration, the Food Administration, the Red Cross and other semipublic work, has been delayed. The troubles are now over, and the printing-press, which is the life-blood of the civilized world, is once more restored to normal conditions, and doing its duty.

The scales now in force in Denver are:

	SCALE	BONUS
Compositors	$28.50	$3.00
Cylinder Pressmen	28.50	3.00
Bindery Men	26.50	3.00
Platen Pressmen	20 to 26*	4.00
Cylinder Feeders	19.00	4.00
Bindery Women	15.00	

*According to number of presses operated.

Oswego Machine Works Rewards Faithful Employee.

The entire plant of the Oswego Machine Works, Oswego, New York, closed for a short period on October 27 for the ceremonies attending the presentation of the company's service certificate to Joseph A. Schickling, who is in charge of the pattern department.

It is the policy of Niel Gray's organization to reward each employee with a service certificate upon the completion of five years' connection with the company, and for each succeeding period of five years as well. Mr. Schickling's record is for twenty-five years of service, which fact accounts for the importance attached to the event.

Inclusive in the certificate is notification that a sum of money had been credited to the veteran's account, payable to himself ten years from date if desired, or, in case of death, to his heirs immediately.

Indianapolis Engraver Points Out Part Played by Industry in War.

C. C. Goodrich, sales manager of the Indianapolis Engraving and Electrotyping Company, does not take a back seat when it comes to defending the part his business has played in winning the war. In order that the public might become acquainted with the importance of the photoengraving business, Mr. Goodrich was interviewed by a reporter for the Indianapolis *Star* and a digest of his statements published in the issue for September 16. Some of the strong points brought out by Mr. Goodrich follow:

"From the art of writing word-pictures, advertising long ago evolved into the art of showing the world how desirable some new thing is by actual pictorial evidence. Seeing is, indeed, believing, and pictures speak the one universal language.

"What could the Government have done to create such a stupendous war organization in a few short months without the aid of pictures? Without the work of photoengravers? Can you imagine the campaign for increased food production without pictures? Would the food conservation program have been carried out with so much self-denial if no illustrations had been used? Do you think that the three Liberty Loan drives would have gone over the top with so much gusto without pictures? Illustrations more than words have driven home to us the needs of stricken Belgium and France, have filled us with horror at the barbarism of Germany, and have distilled our high ideals of liberty and coöperation with our fellow human beings."

Believing that anything that promotes the interests of any one of the allied printing-trades is a benefit to all, we applaud efforts of our Indianapolis friend in seeking to establish the importance of his business in the public esteem.

Running Heads Cast En Bloc With Imprint Matrix-Slides.

The Imprint Matrix Company, Charlotte, North Carolina, a firm well known throughout printing circles as manufacturers of slides for casting imprint lines in linotype and linograph machines, by the use of which the printer has a fresh sharp printing line for labeling every job turned out by him, also makes slides for the casting of slugs for running heads of newspapers, magazines, etc. These slides are made from type characters or from distinctive hand-lettered designs. By reason of this service, publications may have new running heads for each issue, thus insuring better printing.

AGRIMOTOR MAGAZINE
ELECTRIC CITY MAGAZINE
GOOD FVRNITVRE
Electrical Record
Farm, Stock & Home

Distinctive Running Head-Lines Printed from Slide Cast with Imprint Matrix-Slide.

The tendency in the use of type for running heads, as for imprint lines, is to keep such lines standing, and to continue to use them until so badly worn that satisfactory printing can not be expected.

As a matter of trade information, and to show the character of name-lines which are now possible for publications with line-casting equipment, we show herewith two examples printed from slugs, the designs in each case being from hand-lettered headings.

The company has issued an interesting booklet covering the subject and containing prices. This is sent free upon request.

Sees Postal Zone Law as Influence in Recent Election.

Charles Johnson Post, director of the Publishers' Advisory Board, has issued a statement in which he vigorously attacks Congressman Claude Kitchin, chairman of the Ways and Means Committee, in connection with the passage of the Postal Zone amendment. He states that while this proposition was twice defeated in the Senate at the same session of Congress, and while it should properly have been referred to the Committee on Post Offices, Mr. Kitchin succeeded in having it passed in connection with the War Revenue Act. These facts, of course, are well known to all publishers, while the discrimination it affords against citizens living a long distance from the publication centers is beginning to be felt, so Mr. Post states. Evidence to that effect is furnished in a digest of the recent Congressional elections accompanying the statement. In all, as returns to date show, fifty-nine congressmen from significant States, who voted for the postal zone law, failed of election, the number, by States, being as follows: California, 3; Illinois, 3; Indiana, 4; Iowa, 2; Kansas, 5; Missouri, 4; Nebraska, 4; and Ohio, 6.

The uniform postage rate for all the citizens of the United States is closely associated with our national democratic ideals and a heritage from our wise statesmen of the past. Any system which penalizes an American home because it is far removed from the centers of population, where the magazines are largely published, is un-American and reactionary.

All over the United States, so unpopular has this law become, boards of trade, chambers of commerce, civic bodies, colleges and other public institutions have registered active protests against the postal zone law and demanded its repeal. A campaign to secure its repeal is now under way.

The Denny Tag Company, Incorporated.

An announcement that should be of interest to printers has been received from The Denny Tag Company, Incorporated, of West Chester, Pennsylvania. The company specializes in tags of all kinds, both blank and printed, and solicits its business from printers, not from the customers of the printer. The announcement states that by specializing in the production of tags the company is enabled to execute orders at lower cost than the printer who does not have the necessary equipment; therefore, a plan is offered to printers whereby they can solicit the orders for tags of any description and leave the work of producing them to the company. The complete particulars regarding the plan will be sent upon request to the address given above.

New Home for the Procter & Collier Company, Cincinnati.

Finding their quarters in the Commercial Tribune building, Cincinnati, Ohio, too small for adequately handling a growing business, the Procter & Collier Company, operating the Procter & Collier Advertising Agency and the Procter & Collier Press, has purchased ground space measuring 359 by 250 feet on McMillan street for the erection of a modern plant and office. The company plans to erect an artistic building which will be in keeping with the standard of the business and with the distinctive plant of the Gruen Watch Works across the street. The building will probably be placed in the middle of the tract, which will permit of some artistic landscaping to make the surroundings harmonize with the beauty of the proposed structure. The first floor will be occupied by the Procter & Collier Press, the plans providing for a glass enclosed printing-plant, lighted not only from all four sides but from above as well. The second floor, consisting of two wings, will house the Procter & Collier Advertising Agency, spacious and beautifully appointed quarters being provided for all departments of that organization.

THE INLAND PRINTER

HARRY HILLMAN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

VOL. 62. DECEMBER, 1918. NO. 3

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing-trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; Chicago Trade Press Association; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; Printers' Supplymen's Club of Chicago; Advertising Association of Chicago.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50; payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.— To Canada, postage prepaid, three dollars and fifty cents; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES.

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited). De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 35 cents per line; minimum, 70 cents; three lines for $1.00. Under all other headings price is 50 cents per line; minimum, $1.00. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER **Free** to classified advertisers. Remit 30 cents additional if copy is desired.

BOOKS.

"'SEVEN LEGS ACROSS THE SEAS' would make an excellent gift at any time of year" is the merit ascribed to Samuel Murray's noted travel book by the *Chicago Herald and Examiner's* critic; contains an account, written in an entertaining style, of conditions and peoples on five continents — Europe, South America, Africa, Australia and Asia; 434 pages, 25 pictures, 3-page map, 73,689-mile journey; $2.50 in stores, but $2.00 (prepaid) to printers. Order from publishers, MOFFAT, YARD & CO., 116-120 West 32d st., New York city.

BUSINESS OPPORTUNITIES.

OFFICIAL NOTICE — In compliance with Section 30, Constitution and By-Laws of the Sovereign Camp, Woodmen of the World, proposals to print and deliver at its office in Omaha, Neb., blanks, blank books, stationery, advertising leaflets, Constitutions and By-Laws, receipts, blank applications, etc., as needed during the year 1919, are invited. Specifications and conditions will be furnished on application to W. A. Fraser, Sovereign Commander, and John T. Yates, Sovereign Clerk, W. O. W. building, Omaha, Neb., and will be submitted at the first meeting in 1919 of the Sovereign Executive Council. It being understood that should any or all of the bids submitted be unsatisfactory, they may be rejected and proposals again invited. W. A. FRASER, JOHN T. YATES, Supply Committee, Sovereign Camp, Woodmen of the World, Omaha, Neb., October 1, 1918.

FOR SALE — Printing, ruling and bookbinding plant, located in Seattle, Wash.; established 12 years; annual business upwards of $50,000, over 60 per cent being noncompetitive; reason for selling: age 70 and failing eyesight; sell outright or will incorporate and sell stock to four A-1 men, viz.: printer-manager, monotype operator, pressman and ruler, retaining inactive interest; this concern has not a single poor-pay customer on its books; only men of ability and clean record with $5,000 will be considered. INDEPENDENT PRINTING CO., 5526 First av., South, Seattle, Wash.

LET ME GO TO WAR — I am a young man and "raring to go" into the aviation service, but can not until I dispose of my weekly newspaper; good equipment, large field; $4,000 business in past 11 months; $3,500 cash takes building, lot and plant; if you have not the cash, don't answer. V. A. MOORE, *Carbondale Item*, Carbondale, Colo.

JOB-PRINTING PLANT, well-equipped, running business, doing all kinds stationery, office forms, pamphlets, half-tone, embossing; has platen presses, cylinder and other machinery to make a fine plant; no indebtedness; established 20 years; good reason given for selling; investigate this. D 707.

FOR SALE — My controlling interest in well-established and paying printing business; output about $12,000 per year; reason for selling: must change climate on account of health of family. P. O. BOX 1733, Tampa, Fla.

FOR SALE, lease or operation on commission, with privilege of buying; good small job-printing business; 5 years established in large Virginia town. D 758.

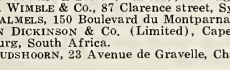
ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, $1; circular and specimens for 2-cent stamp. THOS. M. DAY, Box 1, Windfall, Ind.

FOR SALE.

FOR SALE — Miehle presses: 26 by 34, 29 by 41, 33 by 46, 43 by 56 and 46 by 62; large stock of cylinder presses, all sizes and styles; proof-presses: 16 by 25 Potter, $240; 25 by 25 Vandercook, $200; cutters and creasers: 22 by 24 Universal, $500; 14 by 22 Gally, $225; also large cylinder cutters and creasers; stitchers: No. 6 Morrison, $200; No. 1 Monitor, $200; cutters: Two Seybold Dayton auto clamp cutters, practically new, 36-inch, $800, and 40-inch, $1,000; 35-inch Seybold, $400; 34-inch C. & P., $325; 25-inch Advance, $145; 24 by 28 Seybold, four-rod, heavy embosser with electric heater; 24 by 60 Cleveland folder; Gordons: 10 by 15 N. S. C. & P., $265; 10 by 15 C. & P., $220; 10 by 15 Challenge, $180; 11 by 17 Challenge, $180; 12 by 18 Challenge, $240; 12 by 18 Golding art jobber, used little, $485; 13 by 19 Thompson, $350; 14 by 22 Thompson, $575; wood goods, special machinery and material. We are selling out three plants and have many good bargains. Tell us your requirements. We can sell your surplus machinery. WANNER MACHINERY CO., 714-716 S. Dearborn st., Chicago.

Megill's Patent
SPRING TONGUE GAUGE PINS



QUICK ON

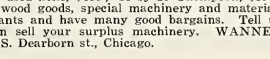
Send for booklet this and other styles.

MEGILL'S PATENT
Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only $4.80.

E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK
From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES



VISE GRIP

Send for booklet this and other styles.

FOR SALE — One Straight Kidder rotary press, size 28 by 20 inches, printing one color on each side of the web, press equipped to deliver product either flat or folded, speed 8,000 to 10,000 revolutions per hour; machine in perfect condition, has never been used; possession at once. Also one Kidder 30 by 30 inch rotary press, printing two colors on the face and one color on the reverse side of the web, for electrotype plates. Also one 36 by 48 inch one-color Kidder roll product rotary wrapping-paper press, one 36 by 48 inch Kidder two-color roll product rotary wrapping-paper press, one 36 by 48 inch Kidder combination rotary wrapping-paper press, printing two colors on one side of the web and one color on the other side, sheet delivery. Also one Kidder 12 by 26 inch perfecting press, with multiple feed and cut and slitting attachments, thoroughly overhauled, quick delivery. GIBBS-BROWER CO., 261 Broadway, New York city.

FOR SALE — One Scott No. 3 offset press, size sheet 34 by 46, size of work 33 by 45, 3 sets of rollers, equipped with U. P. M. feeder, practically new; one Parks lithographic transfer press, size of bed 44 by 68, size of sheet 40 by 60, practically new; one Parks double medium geared lithographic press, size of bed 29 by 44, also equipped with gelatin attachment; three lithographic presses, direct drive, size of bed 24 by 23, also equipped with gelatin attachment; one Multiplex display fixture, No. 1, leaves 4 by 7 feet, giving 1,400 square feet display area, with electric light attachment. GUBELMAN PUBLISHING CO., Newark, N. J.

FOR SALE — One No. 5 Mergenthaler linotype, rebuilt, with set new mats, as selected, $1,700; one 33 by 45 Brown Togo folder, 5 rolls, right angles and parallels, $1,200; one 35 by 47 2-revolution, 4-roller Whitlock, table distribution, front fly delivery, $1,000; one Boston foot-power stitcher, $125; one Boston No. 4 ½-inch stitcher, with motor attached, $275; one 26 by 34 pony Miehle, $1,800; one 46-inch 2-revolution, 4-roller Miehle, $3,200; one 56-inch 2-revolution, 4-roller Miehle, $4,000; one 44-inch Twentieth Century Seybold cutter, $900; one Portland foot-power punch, $110. D 766.

SELLING OUT sample, binding and printing departments of large plant, many good values in pony Miehles, Gordons, Cleveland folder, Seybold embosser, four 36-inch Sheridan new model, automatic-clamp, power sample-cutting machines with tables and pinking knives, two Singer sewing-machines. Write for list to WANNER MACHINERY CO., 714-716 S. Dearborn st., Chicago.

FOR SALE AT A SACRIFICE — 20 Mergenthaler linotypes, Model 1, used by the *Chicago Herald* until its recent merger with the *Examiner*; will set 5 to 11 point; good working condition; $500 each; early buyers get choice. FANTUS BROTHERS, 525 S. Dearborn st., Chicago.

ON ACCOUNT of having purchased a small local plant, we have for sale 4 Kelton plate presses and 4 King hand stamping-presses; also have some fine greeting-card dies and plates for sale; will sell at a bargain. HARCOURT & CO., Louisville, Ky.

NEW SERIES, 12 by 18, C. & P. press with Humana feeder attached; practically new; removed to make room for larger machine. THE PRINTCRAFT SHOP CO., 321 Frankfort av., Cleveland, Ohio.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 638 Federal st., Chicago.

FOR SALE — Two King sheet-feeders, one new and one used very little; price reasonable. For particulars, write NIELSEN MAILING MACHINE COMPANY, Fitchburg, Mass.

FOR SALE — Rutherford one-color, collapsible-tube printing machine; practically new, has been used but few months for light experimental work. Write quick to BOX D 751.

FOR SALE — A 50-inch Dexter power cutter, in fine condition, good as new — a splendid machine. AMERICAN BREAD WRAPPING COMPANY, 361 E. Ohio st., Chicago.

FOR SALE — We own and offer for prompt shipment one car (36,000 pounds) high-grade enamel book-paper; samples and full information furnished on request. D 757.

FOR SALE — Thirty-inch Diamond paper-cutter; nearly new, perfect condition; bargain to quick buyer. COMMERCIAL PRINTING COMPANY, Augusta, Ga.

FOR SALE — No. 43 Optimus press in good condition, $1,200; three-roller, tape delivery, sheet 25 by 38. EVENING REPUBLICAN, Columbus, Ind.

FOR SALE — Style D monotype keyboard, in perfect condition, $400 f. o. b. shipping point. HERALD PRINTING CO., Sanford, Fla.

FOR SALE — American High-speed Standard automatic press in first-class condition. DEMAY PRINTING CO., Jackson, Mich.

HELP WANTED.

Bindery.

SALESMAN for trade bindery; must have practical knowledge of ruling and general bindery work. THE BURKHARDT CO., Inc., Detroit, Mich.

Composing-Room.

WANTED — Machine operator, familiar with job and catalogue work, and who can work at the case or on the stone when not engaged on the machine; 8 hours, good wages and steady position. THE LORAIN PRINTING CO., Lorain, Ohio.

COMBINATION MONOTYPE OPERATOR who is also a good hand man; give details concerning your qualifications in first letter; situation permanent. FRANKLIN PRINTING CO., Lima, Ohio.

COMPOSING-ROOM FOREMAN.

One of the largest printing concerns in New York requires a high-grade man with initiative and executive ability; state experience in detail, with record of positions held and salary expected. Advancement and reward will be commensurate with ability. Letters held in strict confidence. Address Room 1106, 1123 Broadway, New York city.

CYLINDER LOCK-UP MAN who thoroughly understands imposition and can pass on final position; steady position in a clean, light, 48-hour Chicago shop; state salary and full particulars in first letter or no attention paid. D 761.

FIRST-CLASS COMPOSITOR WANTED — Straight and display matter; prosperous printing business; state salary and experience. BOX 166, Wilmington, N. C.

WANTED — Linotype operator for union shop; 4 machines, $28.00 scale; fine working conditions. Write MORNING CHRONICLE, Warren, Pa.

Managers and Superintendents.

SUPERINTENDENT WANTED — A high-class man wanted to superintend a very modern plant doing high-grade commercial work; plant consists of 3 Miehles, 5 platens, monotype equipment and bindery; please state past experience and salary desired. D 733.

Pressroom.

WANTED — Experienced pressmen, capable of making up ordinary forms; men with Kidder press experience preferred; steady employment, good wages. McCOURT LABEL CABINET CO., Bradford, Pa.

WANTED — Reliable platen pressman; good opening, steady work; must be thoroughly competent; one experienced with Standard Automatic press and some knowledge of composition preferred. D 759.

PRESSMAN for platen presses; capable of handling the better grades of work; state experience. D 765.

Salesmen.

WANTED — One live, hustling printer in each locality to handle our line of sales and order books, duplicate and triplicate, carbon sheet or carbonized; large demand; liberal commission. THE WIRTH SALES BOOK CO., Chicago.

INSTRUCTION.

LINOTYPE INSTRUCTION — 17 Mergenthalers; evenings, $5 weekly; day course (special), 9 hours daily, 7 weeks, $80; three months' course, $150; 10 years of constant improvement; every possible advantage; no dummy keyboards, all actual linotype practice; keyboards free; call or write. EMPIRE MERGENTHALER LINOTYPE SCHOOL, 133-137 East 16th st., New York city.

MISCELLANEOUS.

LINE-UP REGISTER-GAGE — Lines up forms accurately; quick, simple; also sheets. Patentee wants reliable manufacturer to push this great labor-saver, or party with sufficient capital for advertising, etc.; printers want them. Call or write. JOSEPH C. DITTRICH, Patentee, 1179 Greene av., Brooklyn, N. Y.

SITUATIONS WANTED.

Artists.

ARTIST AND RETOUCHER, age 40, with long experience at the bench, also as manager with some of the best engraving, publishing and advertising houses in the East, desires to use his broad experience anywhere — preferably as manager of an art department with a first-class firm only; best references given as to ability and stability; have just completed Y. M. C. A. War Service. D 762.

Bindery.

BOOKBINDER — First-class finisher, stamper and forwarder wants steady position; blank book, edition and loose leaf. D 763.

WANTED — Position as bindery foreman; knows the business and can handle help; can give references. D 741.

Composing-Room.

LINOTYPE MACHINIST — Unlimited ability; handle anything in linotypes, competent to assume full responsibility mechanical end; 20 years' experience; Western location desired; at present charge of 18-machine plant; permanent situation only considered; strictly temperate; union; married. D 748.

PROCESS WORK —*and Electrotyping*

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, $0.72, Post-free. Specimen Copy, Post-free, $0.08.

Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Published by **A. W. PENROSE & Co., Ltd., 109 Farringdon Road, LONDON, E.C.**

Electrotyper.

ALL-AROUND ELECTROTYPER — Steady position, with salary as working foreman; have had 25 years' experience at electrotyping, nickeling and patternmaking in electrotype foundries connected with printing-plants using curved or flat plates. D 756.

Managers and Superintendents.

FOREMAN-SUPERINTENDENT — Practical printer (13 years' experience), capable of taking complete charge as foreman, superintendent or manager, desires permanent position with reliable printing-house; correct typographer, knowledge of stock, presswork and bindery work; able to edit copy, read proof and press-revise; familiar with Standard cost system; experienced in estimating, pricing, computing and cost accounting; business and executive ability; thoroughly dependable; married; union. D 616.

SUPERINTENDENT-FOREMAN — Capable, systematic, energetic executive; 37 years old; 17 years' experience; 10 years with Theo. L. DeVinne & Co., New York; selling and estimating experience; married; Class 4-A; go anywhere. J. B. C., 547 Virginia Park, Detroit, Mich.

Production Manager.

POSITION WANTED — Thoroughly competent production and sales manager; over 25 years' experience, 11 years in last position, is now open for a proposition from good, high-grade house; thoroughly familiar with direct-mail advertising and merchandising plans, and also cost of production. D 760.

WANTED TO PURCHASE.

WANTED — Secondhand Kidder or New Era roll-feed bed and platen presses, of any size or type, with or without special attachments. GIBBS-BROWER CO., 261 Broadway, New York city.

WE ARE IN THE MARKET for a 48-inch Seybold cutter, also for a three-beam ruling-machine; we will be glad to consider a secondhand bargain. CRANE & COMPANY, Topeka, Kan.

WANTED — Two-color Kidder press of any size. Give full particulars in first letter. THE MACDONALD TICKET & TICKET BOX CO., Cleveland, Ohio.

WANTED TO PURCHASE — A modern, high-grade magazine rotary press. D 764.

BUSINESS DIRECTORY.

Advertising Blotters.

PRINT BLOTTERS for yourself — the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout" — new design each month. Write today for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio.

Brass Type Founders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Calendar-Pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes 109 sizes and styles of calendar-pads for 1919; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices.

Carbon Black.

CABOT, GODFREY L.— See advertisement.

Casemaking and Embossing.

SHEPARD, THE HENRY O., COMPANY, 632 Sherman st., Chicago. Write for estimates.

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER — Electric-welded silver-gloss steel chases, guaranteed forever. See Typefounders.

Copper and Zinc Prepared for Halt-Tone and Zinc Etching.

NATIONAL STEEL & COPPERPLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 805 Flatiron bldg., New York city; 1101 Locust st., St. Louis, Mo.; 12 East Second st., Cincinnati, Ohio; 526 New Call bldg., San Francisco, Cal.

THE AMERICAN STEEL & COPPERPLATE CO., 101-111 Fairmont av., Jersey City, N. J.; 116 Nassau st., New York city; 610 Federal st., Chicago, Ill.; 3 Pemberton row, London, E. C., England.

Counting-Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Cylinder Presses.

BARNHART BROTHERS & SPINDLER — See Typefounders.

Electrotypers' and Stereotypers' Machinery.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches, 3 for 40c, 6 or 60c, 12 for $1, postpaid. THE INLAND PRINTER COMPANY, Chicago.

Embossing Dies and Stamping Dies.

CHARLES WAGENFÖHR, Sr., 140 West Broadway, New York. Dies and stamps for printers, lithographers and binders.

Hot-Die Embossing.

GOLDING MFG. CO., Franklin, Mass. Our Hot Embosser facilitates embossing on any job-press; prices, $40 to $90.

Job Printing-Presses.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty.

Numbering-Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Paper-Cutters.

OSWEGO MACHINE WORKS, Oswego, New York. Cutters exclusively. The Oswego, and Brown and Carver and Ontario.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

Perforators.

F. P. ROSBACK CO., Benton Harbor, Mich. Perforating-machines of all kinds, styles and sizes.

Photoengravers' Machinery and Supplies.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

Photoengravers' Metal, Chemicals and Supplies.

NATIONAL STEEL & COPPERPLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 805 Flatiron bldg., New York city; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio; 526 New Call bldg., San Francisco, Cal.

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa.

Presses.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Printers' Rollers and Roller-Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; 88-90 South 13th st., Pittsburgh; 706-708 Baltimore av., Kansas City; 40-42 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 1306-1308 Patterson av., Dallas, Tex.; 719-721 Fourth st., S., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa; Shuey Factories bldg., Springfield, Ohio.

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 131 Colvin st., Baltimore, Md.; 521 Cherry st., Philadelphia, and 89 Mortimer st., Rochester, N. Y.

WILD & STEVENS, Inc., 5 Purchase st., cor. High, Boston, Mass. Established 1850.

Printers' Supplies.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Printing Machinery, Rebuilt.

BARNHART BROTHERS & SPINDLER — See Typefounders.

R.R.B. PADDING GLUE

For Strength, Flexibility, Whiteness and General Satisfaction.

ROBERT R. BURRAGE
83 Gold Street NEW YORK

Printing Material.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Punching-Machines.

F. P. ROSBACK CO., Benton Harbor, Mich. Multiplex punching-machines for round, open or special shaped holes.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Rebuilt Printing-Presses.

GOLDING MFG. CO., Franklin, Mass. All makes. Big values.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Roughing-Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Stereotyping Outfits.

A COLD SIMPLEX STEREOTYPING OUTFIT produces finest book and job plates, and your type is not in danger of ruin by heat; also easy engraving method costing only $3 with materials, by which engraved plates are cast in stereo metal from drawings on cardboard. ACME DRY PROCESS STEREOTYPING — This is a new process for fine job and book work. Matrices are molded in a job-press on special Matrix Boards. The easiest of all sterotyping processes. Catalogue on receipt of two stamps. HENRY KAHRS, 240 E. 33d st., New York.

Tags.

OUR SPECIALTY IS TAGS, both blank and printed, numbered, wired, strung or equipped with special slots, holes, etc., when required. We do not solicit business from your customers, but from you. You take the order, we make and print the tags for you. By specializing in the production of printed tags for every business, we can execute orders cheaper than you could produce the same work. Send for particulars regarding our plan; then look about you and get the tag business of your town. There is a generous profit in this for any printer who is a salesman, and the Denney plan requires no outlay and no investment for equipment. Write us. DENNEY TAG CO., West Chester, Pa.

Typefounders.

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 1320 E. Franklin st.; Atlanta, 24 S. Forsythe st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.-E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 43 W. Congress st.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st.; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 47 4th st.; Spokane, 340 Sprague av.; Milwaukee, 125 2d st.; Winnipeg, Can., 175 McDermot av.

BARNHART BROTHERS & SPINDLER, manufacturers and originators of type-faces, borders, ornaments, cuts, electric-welded chases, all-brass galleys and other printers' supplies. Houses at — Chicago, Dallas, Kansas City, St. Paul, Washington, D. C., St. Louis, Omaha, Seattle.

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 535-547 Pearl st., cor. Elm, New York.

EMPIRE WOOD & METAL TYPE WORKS, Buffalo, N. Y.; Delavan, N. Y.

Wire-Stitchers.

F. P. ROSBACK CO., Benton Harbor, Mich. Stitchers of all sizes, flat and saddle, ¼ to 1 inch, inclusive. Flat only, 1 to 2 inches.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Wood Goods.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Electrical Record ←—Running Heads

For magazines and catalogues, in standardized styles of lettering adapted for the publication, cost only a fraction of what electrotypes do. New lines quickly cast for each issue on linotype or intertype with matrix slide, thereby insuring clear, sharp print.

Descriptive booklet containing complete information, prices, etc., on request to

IMRINT MATRIX CO., P. O. Box No. 965, Charlotte, N. C.

EMBOSSING IS EASY

If you use STEWART'S EMBOSSING BOARD

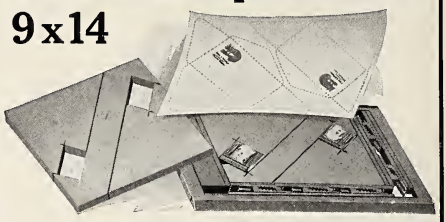
Simple, economical, durable

Sheets, 6x9 inches $1.00 a Dozen, postpaid

THE INLAND PRINTER COMPANY

632 Sherman Street, CHICAGO

Speedy Lock-up for Two Envelopes out of 9x14



AN enterprising Wisconsin printer passes on to you this valuable labor-saving idea for quick and correct lock-up when printing envelopes "two-up" from our 11x14 layout.

An old wooden electrotype mount is sawed to 9x11, outside measurement—just right for lock-up in a 10x15 Gordon chase. The block is then sawed diagonally as indicated at the left, the mortises being in exact position for all corner-card work.

The type and cuts can be quickly justified and wedged in the mortises and the whole form made ready for the press in a fraction of the time that would be taken in measuring for the position and building up a wobbly diagonal form.

The block is readily cut out in a couple of minutes on a Miller Saw and, once done, can be used over and over again.

This popular 9x14 layout is only one of many sizes that we have developed for printing envelopes in the sheet BEFORE MAKING.

These layouts are free. It costs you nothing in time, money or equipment to take full advantage of the Western States System of economy envelope production.

Write today for the splendid free "Service Book" that has made this simple system the shop practice of leading printing houses everywhere.

W-Notched Under Flap Reg. U.S. Trade Mark

Western States Envelope Co. Dept. N Milwaukee

Makers of Guaranteed "Sure Stick" Envelopes for Printers and Lithographers

We Protect the Trade

Warren's STANDARD

Printing Papers

Printing the Top Sheet

PRINTING PAPER is paper that is to have pictures and letters printed on its surface from lead type faces and zinc and copper plates.

In this it differs from writing paper which is made for pencil, pen and typewriter; and from wrapping paper, carbon paper, tissue paper, etc.

A printing paper that will not print is as useless as blotting paper with two slick sides, or as carbon paper would be on a roof.

The question to ask about printing paper is, "Will it Print?"

We put the answer to that question in every case of Warren's Standard Printing Paper that leaves our mills. The top sheet in every case of our blank paper is not a blank. It is printed. We print each paper with the kind of engravings that paper is made to be used with.

That top sheet says, "This paper was made to print and here is the way it does print."

Other evidence of the standardized printing quality of Warren's Standard Printing Papers is found in the Warren Suggestion Book. This is a large book devoting several pages to each of the Warren Standard Printing Papers. It is really such a valuable, useful book on good printing that we can send it only to printers; to buyers of printing, engravers and their salesmen.

S. D. WARREN COMPANY, Boston, Mass.

"Constant Excellence of Product"




HAMMERMILL
BOND
This is our word
of Honor

THE clear, white, sharply-defined outline of each letter in the Hammermill watermark distinguishes every sheet of Hammermill Bond.

This watermark is our word of honor to you and to your customers. It is our guarantee that every sheet of Hammermill Bond is of fixed quality that does not vary.

Are you one of the growing army of printers who have learned that this established fact of Hammermill quality is of real value in getting business and keeping business?

If you are, you know that every day adds to the number of your customers who not only order Hammermill when they order printing, but who place their orders with you because you have shown them that Hammermill Bond is a dependably good paper at a dependably right price.

As a matter of war economy, and in co-operation with the Government, we have cut six colors from our line, but Hammermill is still made in Pink, Blue, Green, Canary, Goldenrod, Buff and White, and in three finishes, producing a bond, a ripple and a linen effect.

The Hammermill Portfolios, more than thirty in number, contain up-to-date, time-saving forms, printed on Hammermill Bond, and present valuable printing suggestions for almost every line of business. They are a splendid aid to the printer because they enable him to offer a prospective customer real service as well as good printing. The complete set will be sent to any printer who writes us for them.

HAMMERMILL PAPER COMPANY, ERIE, PA.

Manufacturers of Utility Business Papers

HAMMERMILL BOND

"The Utility Business Paper"

Books Which Every Printer Should Know

Get acquainted with the Book Department of THE INLAND PRINTER, for books about Printing and Allied Industries

BOOKBINDING

		PRICE
Bookbinding and Its Auxiliary Branches	John J. Pleger.	Set $5.20

Volumes sold separately.

COMPOSITION

Design and Color in Printing	F. J. Trezise.	1.05
Inland Printer Suggestion Book		1.60
Imposition	F. J. Trezise.	1.05
Typography of Advertisements	F. J. Trezise.	2.10
Vest-Pocket Manual of Printing		.50

DRAWING AND ILLUSTRATION

Human Figure	J. H. Vanderpoel.	2.10
Letters and Letter Construction	F. J. Trezise.	2.10
Principles of Design	E. A. Batchelder.	3.90

ELECTROTYPING AND STEREOTYPING

Electrotyping	C. S. Partridge.	2.10
Electrotyping and Stereotyping	C. S. Partridge.	1.55
Handbook of Photoengraving	N. S. Amstutz.	3.10
Horgan's Halftone and Photomechanical Process	S. H. Horgan.	3.10
Stereotyping	C. S. Partridge.	2.10

ACCOUNTING

Forty-Eight-Hour-Week Wage Scale		1.60

MACHINE COMPOSITION

Correct Keyboard Fingering	John S. Thompson.	.50
Facsimile Linotype Keyboards		.25
History of Composing Machines. Leather, $3.10. Cloth	John S. Thompson.	2.10
Mechanism of the Linotype	John S. Thompson.	2.10

PRESSWORK

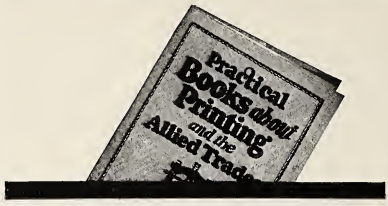
Concise Manual of Platen Presswork	F. W. Thomas.	.25
Modern Presswork	F. W. Gage.	2.10
Practical Guide to Embossing and Die Stamping		1.60
Stewart's Embossing Board	Per Dozen,	1.10
Overlay-Knives		.35

MISCELLANEOUS

Building and Advertising a Printing Business	H. H. Stalker.	$1.05
Color and Its Application to Printing	E. C. Andrews.	2.10
Color and Its Distribution in Printing	E. C. Andrews.	5.10
Establishing a Newspaper	O. F. Byxbee.	.60

The Inland Printer Co.

632 Sherman Street, Chicago



Send for a copy—it's free

Whether you are an employer or employee, foreman or apprentice, or simply interested in printing from the "user's" standpoint, you will find at least one book listed in this catalogue that will be worth many times its price, in the practical suggestions it offers for making your work easier and more profitable.

The INLAND PRINTER CO.
632 Sherman Street, Chicago



"THE HUMAN FIGURE"

By JOHN H. VANDERPOEL

is the clearest exposition of figure drawing ever attempted. The construction of every part of the human form is minutely described, and illustrated by 330 sketches and 54 full-page drawings. "THE HUMAN FIGURE" is indispensable to the commercial artist, the student, or any one desiring a better knowledge of pictures than his untrained eye can afford.

Price, $2.00; Postage, 10c extra

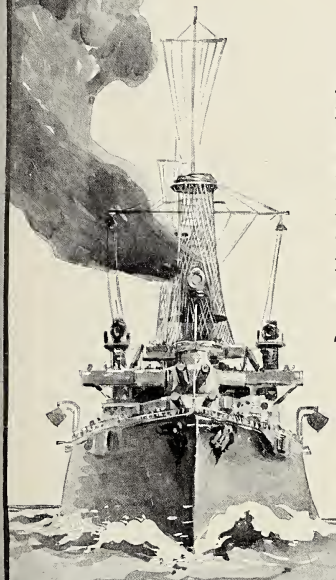
THE INLAND PRINTER COMPANY
632 Sherman Street, Chicago

STRAIGHT AHEAD

DESPITE the fact that war has wrought changes in the quality standards of enamel paper, White Mountain Enamel still remains the same good paper it was in pre-war times. There is no changing our course with White Mountain. There will be none so long as we can get the materials and the men.

White Mountain Enamel

Just as white a sheet, just as uniform in substance, body and finish as it has always been. Highly glossed, with a surface which does not "pick" when properly handled, but which is ideally adapted to accurate press work on all fine literature. Our stocks are complete at our various warehouses.



The Whitaker Paper Company

CINCINNATI, OHIO

BOSTON BALTIMORE DETROIT
ATLANTA BIRMINGHAM RICHMOND, VA.
NEW YORK CHICAGO

THE WHITAKER PAPER CO. SERVICE

COLOR

AND ITS APPLICATION TO PRINTING

By E. C. Andrews

THE author's complete understanding of the difficulties that commonly beset the printer in obtaining satisfactory results in colorwork has enabled him to put into this book much of great *practical* value.

The thorough way in which the author treats the subject has been praised by authorities in all parts of the country.

Price, $2.00. Postage, 10 cents extra.

THE INLAND PRINTER CO.
632 Sherman Street, Chicago

BOOKBINDING

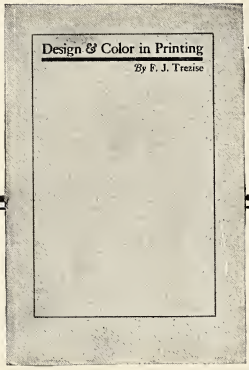
AND ITS AUXILIARY BRANCHES

¶ Every printer who has to rely upon "others" to do his binding will find these books a valuable aid in making specifications as well as a safeguard against imperfect work.

Each branch and every detail of the art is covered in a comprehensive yet concise way by John J. Pleger, the author.

Send for booklet showing contents, sample pages, etc.

THE INLAND PRINTER CO.
632 Sherman St., Chicago



←this $1 book

is a thorough treatise on the principles of design and color as applied to typographical design

It is invaluable to the ambitious compositor who is desirous of improving the quality of his work

¶ It gives him plainly and concisely the fundamentals by which the quality—the correctness or incorrectness of work—is constructively determined. It gives him "reasons." He can know "why" his work is good, and explain it; or "why" it is bad, and improve it. Entire courses of instruction in printing, costing many times the price of this work, are based on the same principles which are so fully explained and illustrated in this $1 book. Why should you pay more?

Know "WHY" and you'll know "HOW"

Mail the coupon TODAY and feel sure of yourself forevermore

THE INLAND PRINTER COMPANY
632 Sherman Street, Chicago, Ill.

Book Department
THE INLAND PRINTER COMPANY
632 Sherman St., Chicago, Ill.

Here's my dollar; send "Design & Color in Printing" to

Name .....
Street .....
City ..... State .....

VOL. 62

The INLAND PRINTER

The Leading Trade Journal of the World in the Printing and Allied Industries

NO. 4

JANUARY, 1919

THE AMERICAN DECIMAL SYSTEM OF WEIGHTS FOR PAPER

From the Pulp and Paper Division of the War Industries Board

FOR the first time in its history, during the summer and fall of 1918, all our paper-making was centralized in the Pulp and Paper Division of the War Industries Board at the nation's capital. The outstanding facts that have impressed themselves upon the heads of this division are, first, the great number of different classes of paper made and the magnitude of their tonnage; and, second, that these many classes of paper have no common standard of weights and that none of the many separate standards now in use have ever been reduced to the decimal basis for the sake of speed and convenience in figuring.

We Americans are accustomed to laugh at our English cousins for stubbornly clinging to their cumbersome system of pence, shillings and pounds, and yet one can imagine the utter astonishment of one of our French allies, should he attempt to unravel the much greater complications of our system of paper weights and measurements.

The paper manufacturers and merchants have, during the past two years, established what is known as a system of "substance numbers," or weights; that is, they have established the weight of a particular stock size as the standard for weight for that particular class of paper. For example, in book-papers, 25 by 38 has been adopted as the standard or basic size, and the weights in this size are known as the substance weights for book-paper. Other stock sizes are made in weights equivalent to the weight of the standard or basic size. For instance, basis 25 by 38 — 50 pounds, in size 28 by 42 weighs 62 pounds; it was formerly ordered 28 by 42 — 60, without regard to any standard.

This standardization of weights is undoubtedly a distinct saving in paper manufacturing, and this saving is indirectly passed on to the printer and the public, for under this system, if an order does not "fill" the paper-machine, the side roll can be cut into a stock size, as the thickness is standard.

But a particular substance number or weight is applied to one class of paper only. Book-papers, writing-papers, cover-papers, etc., all have their special substance numbers, or weights, and today there are the following twelve different classes of paper, more or less commonly used by the printer, each with its own standard of sizes and substance numbers. This list does not include the many classes of pulp, binder and other coarse boards, or many paper specialties.

17 by 22 — writing-papers.
17 by 28 — still used by many for ledgers.
19 by 24 — blotting.
20 by 30 — (480 sheets to ream) tissue.
20½ by 24¾ — index bristol.
22 by 28 — blanks, railroad blanks and tough checks.
22½ by 28½ — cardboards, bristols (some lines figured by weights and some lines by ply. Ply does not mean same in different classes of bristols and cardboard); also some cover-papers.
22½ by 30 — envelopes. (Although this is the standard for weight, sheets of this size are never made nor used.)
21 by 31 — fine stationery paper.
24 by 36 — (480 sheets to ream), wrapping and tissue.
24 by 36 — (500 sheets to ream), manila, news-print.
25 by 38 — book-paper.

The "substance" used for one class of paper has no relation to a similar "substance" in another, and a

weight that is substance in book-paper does not apply as a substance in other grades, such as manila, cover or writing, etc.

The present system is complicated enough to the printer, but to the lay buyer it is a Chinese puzzle and often leads to serious misunderstanding. The basic sizes do not readily fix themselves in a layman's mind. He can not understand why a 50-pound, or No. 50, cover and a 50-pound, or No. 50, book should mean two different weights; why a 50-pound, or a No. 50, white wove envelope and a 50-pound, or No. 50, manila envelope are not the same; or why bonds and fine writings should be designated by different standards. Even old buyers of printing are confused. A publisher using a 31 by 41 paper speaks of it as a 60-pound paper, sometimes to designate the basis of 25 by 38—60-pound, and sometimes to designate that the 31 by 41 sheet itself weighs 60 pounds to a ream.

The present system is also complicated as to the process of figuring; it increases the cost of estimating and checking, and greatly increases the chances of error. To find the weight of a sheet 31 by 41 on the basis of 25 by 38 — 60, four distinct operations are necessary — 31 by 41 must be multiplied; 25 by 38 must be multiplied; the product of 31 by 41 must be multiplied by 60; and the result divided by the product of 25 by 38.

Under the present system, a purchaser buys his paper by the five hundred count, and, in converting it into books, catalogues, letter-heads or business-cards, sells it by the thousand count. This causes not only a constant clerical effort in translating five hundreds into thousands, but there are few printers of experience who have not been embarrassed at some time, either by their own or their competitors' errors in figuring half the amount of paper necessary.

The system known as the "American Decimal Standard of Weights for Paper" is the result of a growing conviction in the minds of the various department heads of the Pulp and Paper Division that the present

Substance Number	Writing Papers 17 x 22 374 Sq. In.		Ledgers 17 x 28 476 Sq. In.		Blotting 19 x 24 456 Sq. In.		Covers 20 x 25 500 Sq. In.		Index Bristol 20½ x 24½ 507 Sq. In.		Blanks 22 x 28 616 Sq. In.		Bristols 22½ x 28½ 641 Sq. In.		Envelope 22½ x 30 675 Sq. In.		Fine Stationery 21 x 33 693 Sq. In.		Wrapping Tissue 24 x 36 480 Count 864 Sq. In.		Manila Print 24 x 35 500 Count 864 Sq. In.		Book 25 x 38 950 Sq. In.	
	*M	†R	*M	†R	*M	†R	*M	†R	*M	†R	*M	†R	*M	†R	*M	†R	*M	†R	*M	†R	*M	†R	*M	†R
20	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	17	8½	....	....	....	....
25	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	22	11	....	....	....	....
30	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	26	13	....	....	....	....
35	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	30	15	....	....	....	....
40	15	7½	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	34	16	....	....	....	....
45	17	8½	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	38	18	38	12	....	....
50	19	9½	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	42	20	42	21	....	....
60	22	11	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	....	52	25	52	26	57	29½
70	26	13	....	....	....	....	....	....	....	....	....	....	....	....	47	24	....	....	60	29	60	30	67	34
80	30	15	....	....	....	....	....	....	....	....	....	....	....	....	54	27	....	....	69	33	69	35	76	38
90	34	17	....	....	....	....	....	....	....	....	....	....	....	....	60	30	62	31	78	37	78	39	86	43
100	38	19	48	24	....	....	50	25	....	....	....	....	....	....	68	34	69	36	87	42	87	44	95	48
120	45	23	57	29	....	....	60	30	....	....	....	....	....	....	81	41	83	41	104	50	104	52	114	57
140	52	26	67	33	....	....	70	35	....	....	....	....	....	....	94	47	97	49	121	58	121	61	133	67
160	60	30	76	38	....	....	80	40	....	....	....	....	....	....	108	54	110	55	138	67	138	69	152	76
180	67	34	86	43	....	....	90	45	....	....	....	....	....	....	122	61	125	62	156	75	156	78	....	....
200	75	38	95	48	....	....	100	50	....	....	....	....	....	....	136	68	139	70	173	83	173	87	190	95
250	....	....	....	....	....	....	125	63	....	....	....	....	....	....	....	....	....	....	216	104	216	104	238	119
300	....	....	....	....	....	....	150	75	150	75	185	93	192	96	....	....	....	....	259	124	259	130	....	....
350	....	....	....	....	158	79	175	88	....	....	216	118	224	112	....	....	....	....	....	....	....	....	....	....
400	....	....	....	....	....	....	200	100	203	101	246	123	256	128	....	....	....	....	....	....	....	....	....	....
450	....	....	....	....	205	103	....	....	....	....	277	139	288	144	....	....	....	....	....	....	....	....	....	....
500	....	....	....	....	....	....	....	....	254	127	318	159	320	160	....	....	....	....	....	....	....	....	....	....
600	....	....	....	....	....	....	....	....	....	....	370	185	....	....	....	....	....	....	....	....	....	....	....	....
700	....	....	....	....	....	....	....	....	....	....	431	216	....	....	....	....	....	....	....	....	....	....	....	....

*Weight per thousand sheets. †Weight per ream.

AMERICAN DECIMAL STANDARDS OF WEIGHTS FOR PAPER.

The substance numbers are only tentative. What substance numbers should be stock should be settled by conference between paper manufacturers, paper merchants and paper users.

manner of figuring weights and measures in the paper industry is archaic, complicated and laborious. This system has been developed by receiving the suggestions from many different minds that have given thought to this question, and has been subjected to criticism from the leading paper manufacturers, merchants and users who have, from time to time, come to Washington as members of the various War Service Committees of the pulp and paper industry. There has developed no valid criticism, except that such a system would involve the expense to the merchants of new samples, and that during the transition period there might be some duplication of stocks in the paper warehouses.

The following is a description of the system:

The ream is entirely eliminated, everything being figured by the thousand sheets.

The standard of size is 1,000 sheets of paper 1 inch square, and the number of thousandths of a pound such 1,000 sheets weigh is the substance number of any particular piece of paper. For example, a paper of No. 125 substance would mean that 1,000 sheets of paper 1 inch square would weigh .125 pounds, and if we should desire to find the weight per 1,000 sheets of any given size, as 25 by 38, we would first multiply 25 by 38, which equals 950, to find the number of square inches to the sheet. If 1,000 sheets 1 square inch weighed .125 pounds, then 1,000 sheets 950 square inches would weigh 950 times .125 pounds, or 118.75 pounds. Should we desire to find the weight of a sheet size 42 by 61, we would multiply 42 by 61, which equals 2,562 square inches, then multiply by .125, equaling 320.25 pounds, or, eliminating decimals, 320 pounds per thousand sheets.

The same substance number would designate the equivalent weight, whether it were book-paper, cover-paper, writing, or manila. As stock weights would most probably be even substance numbers, such as 70, 80, 90, 100, 120, 140, etc., the weight of any odd size would readily be found by the simplest multiplication, and there would be no confusion in the mind of the customer because:

First — The system is readily explained and easily understood;

Second — There is but one substance number for the same weight of stock for all classes; and,

Third — There would be no confusion between the substance number and the actual weight of the stock, as the substance number is a basic unit and not the weight in pounds of some stock size used as a standard.

The accompanying table gives substance numbers in round figures, carried through the various classes of paper. The figures in the columns under M give the weights per 1,000 sheets; those in the columns under R give the weight per ream of 500 sheets. All fractions have been eliminated.

To sum up, the great advantages of the American Decimal Standard of Weights for Paper are:

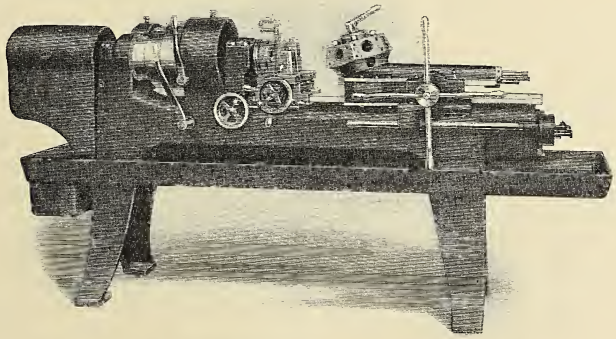
1.— It will eliminate the necessity of reducing reams to 1,000 and any errors that might result.

2.— It makes unnecessary the acquiring of technical knowledge of the various sizes by men new in the business, and is easily understood by the layman.

3.— It eliminates all chance of misunderstanding as to weight of sheet being furnished.

4.— It makes the figuring of special sizes easy and less liable to error.

It is the opinion of the section heads of the Pulp and Paper Division of the War Industries Board that this system should be adopted during the reconstruction period, and it is strongly urged that a conference be held in the near future by representatives of paper manufacturers, paper merchants, printers, lithographers, publishers, and other users of paper, to consider ways and means for adopting it.



A Novel Effect in Half-Tone Engraving for Printing on Rough Stock.

Plate by courtesy of the Indianapolis Engraving & Electrotyping Company, Indianapolis, Indiana.



HALF-TONES FOR PRINTING ON ROUGH STOCKS.

WHEN war conditions caused the quality of paper to deteriorate, and fine enameled papers became difficult to secure, the Indianapolis Engraving & Electrotyping Company, of Indianapolis, Indiana, began a series of experiments to develop half-tones that would print well on the rougher stocks. The success which has attended the company's efforts is shown in these specimens, which present an interesting exhibit of the possibilities of half-tone engraving for printing on rough-surface papers. The illustration at the left is made on zinc with a regular half-tone screen, but handled in a different manner. The one in the lower left-hand corner is a zinc one-way half-tone, which can be made with a finer or coarser screen with a great variety of effects. The lower right-hand illustration shows a split-line half-tone which gives splendid results for mail-order catalogue work where the paper is inferior but detail is highly essential. The illustration at the bottom of the preceding page is what the company calls the "Mechano," and is another half-tone with the one-way screen. The company states that these new types of half-tones are still more or less in the experimental stage.





PRONUNCIATION AND DIVISION

By F. HORACE TEALL

NOTWITHSTANDING the prevalence of authors' insistence that printers must "follow copy" in every respect, one detail of composition has to be left for decision in the printing-office, excepting the instances of change on the author's proof. This detail is the division of words at the ends of lines. Of course the author, not knowing where such division will be necessary, can not indicate it in his writing. Many authors are not meticulous in such matters, and accept whatever comes to them; but some authors are very particular, and without some general instruction no one can know with certainty how to suit them.

Various systems of word-division have been promulgated, but none with any substantial reason except those based on pronunciation — at least such is the opinion of the present writer, and such is the decision of all known authorities. The proponents of so-called etymological division have always been people who were practically ignorant of real language science and so not able to devise a method fit for general acceptance.

Word-division is truly simple and easy, with very few principles as a guide, the one of largest application being that a long vowel before a single consonant ends a syllable, and a short vowel so placed includes the consonant in its syllable. The correct place for division is between syllables. Another principle applies to a large number of words with two consonants together, between which is the proper dividing-place. The words meant are those of which many are generally held to be derived from an English word and a suffix, while others exactly like them are treated differently, on the correct understanding that they are merely Anglicized forms of complete Latin or Greek words.

The first of the two principles mentioned is often violated in practice by operators, and left uncorrected by proofreaders because the least possible correction is desired. Instances are frequent. One seen in reading just as I write is the word primary with prim- in one line and ary in the next. This is a flagrant error that should be impossible for any one to make. If the initial syllable were sounded like the word prim such division would be right; but everybody knows that such is not its sound, but that the vowel sound is that of long *i* in like. So the first syllable is pri.

The second principle applies to words ending with the spelling ance, ant, ence, ent, or ive. These endings might well enough be classed as English suffixes if they were used only after English words, as they are erroneously held to be in such words as accordance, ascendant, correspondence, dependent, and defective. But words that are plainly not made of English elements abound, and are divided by practically everybody so as to recognize the fact, as abun-dance, abun-dant, contingence, contin-gent, destruc-tive. Of course only a few specimens are here given, both of words and of terminations, but they are enough to illustrate the point, which is that all such words should be divided alike on the syllable here considered. They are so divided in the only dictionary that treated division practically for printers in its making, the Funk & Wagnalls New Standard Dictionary.

This article evidently is not written to indicate a complete system of word-division. Its aim is merely to show partly the influence of pronunciation. Few matters of human interest are not subject to differing opinions, and pronunciation is not an exception. Unfortunately, no accurate expression of sounds is possible without a special large alphabet, which would have to be learned by long and close study such as few would or could undertake, and different methods of indicating the same sound have been misinterpreted, causing much carping criticism that is utterly baseless. Many of our commonest words are often mispronounced, but actual error is far less than sufficient to justify the title of a recent book, "25,000 Words Frequently Mispronounced." Of the 25,000 words in the book a great many are practically never pronounced at all, right or wrong, and as many others are simply spoken with slight variations of the vowels that do not justify faultfinding.

One of the commonest errors of speech is the misplacing of stress or accent, and this leads to wrong dividing in print. The word I happen to think of is not of common occurrence, but is so well illustrative that I will venture it. It is horizon, whose syllables are ho-ri-zon, with accent on the middle, often wrongly spoken and divided hor-i-zon, with accent on the first syllable. It is well worth while for any one to consult the dictionary for such words. Our people still have not enough of the dictionary habit. An occasional look would soon prove its worth, while consultation of persons seems to have little influence. A strong reason for the difference may be found in the fact that the dictionary-makers are usually more authoritative.

Some queer differences exist among lexicographers, one being their diverse estimate of principles. The present writer, while employed on a dictionary, questioned a certain pronunciation, mentioning a

principle. He was answered with the exclamation, "There is no principle in English pronunciation!" But this was not the decision of the controlling editor, who did not ignore principles, but applied some that did not agree with those which prevail. For instance, words like microscopy he pronounced with the accent as in regular English compounds, as mi'cro-sco-py, while they are prevailingly accented as mi-cros'co-py, just like our words geography, telegraphy, etc., and of course the basis is principle.

An opinion contrary to that quoted above is found in a book about Herodotus, by Dr. Herman Johnson, as follows: "Any language having a moderate degree of refinement naturally eschews two aspirations in immediate consecution; and in seeking to avoid the harshness, we instinctively soften the former. This, I think, is a universal principle of language, which our orthoepists have entirely overlooked. Even Webster, following the authority of Walker, would have us pronounce such words as transubstantiation, consociation, with the double aspiration, she-a-shun (instead of se-a-shun), which the cultivated ear, untrammeled of authority or habit, would hardly tolerate."

This is quoted mainly because it illustrates a very common weakness in reasoning. Doctor Johnson asserted as a universal principle something which never was universal, and mentioned in connection therewith a word that did not fit. English has always sounded *tia* syllables with *sh*. As to the other words we have always had differences among our authorities, and now the simple sibilant is prevailing so that the *sh* sound, while still upheld by some, is not nearly so frequent as it once was. In Webster's Unabridged Dictionary, for instance, the word pronunciation was pronounced with the *sh*, but in its list of differences the simple *s* was given as the sound according to Perry (1805), Knowles (1835), Smart (1857), Cooley (1863), and Cull (1864). The later Webster's International and New International prefer the simple *s*, and so do most later dictionaries and orthoepists, though a few still insist upon *sh*. Plainly the principle named by Doctor Johnson has never been universal.

"PROOFREADING" IN PRESSROOM AND BINDERY

By DORR KIMBALL

LAST week I received a sixteen-page house-organ from a well-known printing-house with the carefully numbered pages running in this sequence: 1, 2, 3, 4, 11, 12, 9, 10, 7, 8, 5, 6, 13, 14, 15, 16. My copy of the *Saturday Evening Post* of that same week had sixteen pages upside down and out of sequence. A booklet sent out by a printer to advertise the quality of his work showed, in the copy that came to me, the red lines of the running title on four of its pages at an angle of about thirty degrees with the text. A book from a prominent paper-mill came to me with the cover on upside down. One issue of a trade journal noted for the perfection of its printing shows, in my copy, a color form in which the red is a half inch out of register with the black. Twice in my school days have I bought text-books which had to be exchanged because of mistakes in collating. A copy of *The American Magazine*, which I bought at a news-stand to study its layout, shows the four-page alco gravure section in duplicate. One copy of *Printer's Ink* that I have in my files shows the front trimmed at such an angle that part of the text is bled.

Now, I can't believe that a malevolent demon of some kind is picking out the one imperfectly gathered copy of the couple of million *Saturday Evening Posts* and putting my address-label on it. I don't think that I am hoodooed so that if the pressfeeder fails to get a sheet up to the guides, that one sheet, when made up into a booklet, is bound to come to me. Nor do I think that any occult power destines the one sheet that a careless bindery girl folds incorrectly to be the one that should come to my notice.

I believe, from considering these few concrete cases and drawing a logical conclusion, that there exists in every pressroom and bindery a percentage of errors or imperfections in work that seriously impairs the value of the product.

I take these actual instances which I have cited to be evidence that we need proofreading in our pressrooms and binderies.

Just what that proofreading system ought to be can not be determined by merely talking or theorizing about it. It will be a gradual development, one element worked out successfully in this shop, another element in another shop. Trial, modification, standardization, over and over again, will mark each phase of the successful system, just as such an evolution has marked the proofreading system of the composing-room.

We can, however, discuss some aspects of the errors in the ordinary work of pressroom and bindery, and perhaps some suggestions may be forthcoming that are worth considering as a basis of inspection in these particular departments.

When mistakes are overlooked in composition and slip through into the finished product they are apt to be rather serious, for they affect every copy printed. Mistakes in presswork or binding affect only a small number of the total, so may not seem so serious. But any mistake in even a small percentage of the finished product is a serious affair, and no system of operation which is not reasonably sure to catch gross errors in any department can be called satisfactory.

Mistakes that are caught in presswork or binding are a good deal more serious than mistakes caught in composition. When a mistake is discovered in typesetting the damage is limited to the loss of time necessary to correct it, but when a mistake is caught in presswork the damage is already done and that sheet is a total loss.

It would seem from this that a system of preventing errors in the pressroom and bindery would be most efficacious. But even with such a plan well developed the need for rigid inspection is still great and can not be neglected with safety — in fact, a good inspection system is the only means of knowing how well routine operations are being performed.

In the composing-room there is no operation entering into the finished product that is not inspected for possible errors. No matter how exact a typesetter is, no matter how carefully he reads his stick, his work is always subject to inspection by another. Even where a compositor can show clean proofs for galley after galley, it would never be suggested that proofreading could safely be dispensed with.

We have here a principle of considering every step of all kinds of handwork likely to contain errors, and therefore subject to inspection before entering into the finished product — all work is held guilty until proved otherwise. If we apply that principle to the pressroom it means an inspection system that will check up the register of every sheet the feeder feeds, will check up the work of the pressman in watching the color and make-ready of the form, as well as check up the proper backing up of sheets and their correct stacking. In the bindery it will mean a system that verifies every hand or machine fold made, every set of sections gathered, every book or pamphlet trimmed, all pasting or mounting, and stitching, counting or wrapping.

A plan of inspection for all these various operations is not hard to originate. Once the necessity of rigid inspection is seen, a practical way of doing it can readily be devised. The difficulty comes from the fact that most printers do not consider that any inspection at all is a necessary or justifiable expense. The effort is sometimes made to perfect the different operations so that gross errors are avoided by careful work on the part of feeders and bindery girls. This is good work and should be pushed to the limit, but it does not take the place of inspection. It is wise to encourage every effort toward fire prevention, but that does not relieve one from carrying insurance.

In many shops Gordon presswork is delivered without inspection of any kind whatever. The work is gathered from the drying-racks, if spread out, or taken directly from the table or bench where the feeder places it, to the shipping-table.

In discussing the work with the pressman of a Gordon department where this system, or lack of system, prevailed, I asked him if the feeders were cautioned to throw out all sheets out of register or otherwise spoiled. He told me they were not, as the work was inspected by the shipper, whose duty it was to catch any imperfectly printed sheets. When I asked the shipper if the Gordon work showed many cases of poor feeding he said he didn't know as he never looked at the sheets except to be sure to get a clean one on the top of the package.

Almost all the possible errors in the feeding of Gordon work in one or more colors can easily be caught by the simple plan of "running through" the sheets after they are dry. This operation consists of holding a bunch of sheets firmly in the left hand, bending them over with the right hand, and letting them fly rapidly under the thumb, as one would run through the pages of a book to see if the folios registered. Any sheet out of register will show up easily and can be taken out.

A thousand sheets of ordinary Gordon work can be "run through" in this way in less than five minutes — about the time it takes to read hastily a thousand ems of type. Such a system of "running through" Gordon work would safeguard the product just about as effectively as a hasty first reading without copy would in the case of composition.

As the Gordon feeder is just as likely to feed a sheet crooked as the compositor is to get the wrong letter it would seem that a thoroughgoing inspection of Gordon work ought at least to include "running through" twice, preferably by different persons.

For colorwork and all important jobs a sheet by sheet inspection by a workman trained to catch every kind of possible error is the only plan that can be said to be thoroughly satisfactory. Such inspection is not an expensive proposition, but even if it were it should be included as one of the definite costs of production, just as proofreading in the composing-room.

One plan of perfecting the operation so as to insure against mistakes has the aspect of inspecting the work in advance of operation.

For example, say we have a job of gathering two eight-page sections and a cover for 500 pamphlets, pasting in a tip-on frontispiece, stitching, inserting in an envelope and stamping.

The sheets for the two eights and the cover were carefully counted out in twenty-fives and kept in these divisions during the folding. When ready to gather,

the sections were laid out twenty-five at a time and each lot had to make twenty-five books, with no extra or short sections. The tip-ons were counted out in twenty-fives and each lot pasted in a definite lot of twenty-five books. Inserting in the envelopes was also checked by handling both envelopes and books in lots of twenty-five. Stamping is checked by working on a definite lot of fifty of both books and stamps and noting that they come out even.

While these measures will do a great deal to prevent the occurrence of gross errors in bindery work, there is still need of careful inspection of the finished product before it can be safely sent to the customer.

It would seem logical that pamphlets should be "proofread" by actually looking through each book to detect possible errors in binding. This inspection could also be a "revise" of the presswork inspection. Naturally, this inspection would have to be done by a thoroughly competent person, highly trained in doing this exacting work.

A system of "over inspection" by which the work is checked up for accuracy could well be inaugurated, based on the well-known plan that the late Frederick W. Taylor describes in connection with the work of inspecting the steel balls used for ball bearings.

Under such a plan the work of the regular inspector is at certain unknown times prearranged to contain a definite number of imperfect copies. After the inspection of that lot is completed the rejected copies are checked up, and if found to contain all the "planted" copies the work may be said to have been perfectly inspected. If an appreciable percentage of the "planted" imperfect copies are passed, or allowed to slip through undetected, the accuracy of the inspection is clearly too low to be of much value.

This "over inspection," however, is a refinement of the art that will probably not become a general practice until we have at least the beginning of a good system of inspection in common use. The need of the moment is for a healthy realization that some inspection is absolutely imperative in pressroom and bindery.

The buyer of printing has a right to know if he is to get work that is thoroughly inspected before delivery, or if the finished product depends for its perfection on the accuracy of several indifferent feeders or careless bindery girls. Many buyers of experience insist that the kind of inspection given the work be stated in the specifications, and usually prefer paying a higher price for a product that is thoroughly inspected to paying a lower price for the same work uninspected.

IN THE HUMAN RACE, back *Ability* for a lead by a head on the first lap; bet on *Reliability* for a place in every heat; stake all on *Stability* as a sure winner in the long run.—*The Crombie Bee.*



EXAMPLE OF CATALOGUE ILLUSTRATION IN THREE COLORS.

Engraved by Zeese-Wilkinson Company, New York city, direct from the objects. Printed by The Henry O. Shepard Company, Chicago. Process inks by Philip Ruxton, Incorporated.

EDITORIAL

A RECENT letter from the national offices of the United Typothetæ of America closes with the following words: "Yours for wise business reconstruction." Herein is a good suggestion. The closing words, "Yours for the Fourth Liberty Loan," and similar phrases used in business correspondence, had a remarkable influence during the various war campaigns, why should not this one prove equally effective during the reconstruction period?

THE adoption of printing as a subject of study in vocational and public schools is on the increase. Teachers in these schools have had to devise and develop their own courses, so that no uniformity exists in the methods, and results are not satisfactory. Instructors have also encountered difficulties beyond their power to overcome owing to the requirements of school boards. It would seem that the time is ripe for concerted action by all the organizations in the industry. A representative committee should be formed to prepare courses and have them adopted by the schools, then supervise the work to see that proper instruction is given. A basis for this work could be found in the report published by the United Typothetae. We would then be sure that those taking the courses in the public schools would have the proper conception of printing as an industry and what it offers as a vocation.

Now that the restrictions on the use of paper imposed by the War Industries Board have been removed, printers can breathe more freely and look forward to an increase in business. The days of reconstruction are upon us, and manufacturers are either making or planning their changes from war supplies and materials to their regular products. To regain the former business, and to expand so as to get the proper production from whatever additional equipment has been installed to meet war needs, manufacturers will require considerable printed matter. In order to make the change without too much delay, they will demand the greatest possible returns from the printed matter used. Therefore, an additional responsibility falls upon the printers. It is up to them to consult with their customers, and to advise them how they can make their printing most effective. While the restrictions are removed and we can go ahead, yet, at the same time, we must still endeavor to avoid waste by planning each piece of printed matter we turn out so as to make it produce the greatest possible returns.

4–4

Co-operation the Watchword.

The problems incident to the reconstruction period are confronting us, and probably the one receiving the greatest attention now is the relation between capital and labor during the readjustments that must be made. No definite solution of this problem has as yet been offered, and it is a matter of question whether one can be offered at the present time. Readjustments there must be, both in wages and the cost of living, though the general trend of opinion seems to be that neither will return to the standards of prewar days, at least for some time to come.

On this question — the relation between capital and labor — hangs the solution of the large majority of the problems incident to the transition from war-time to peace-time conditions. The settlement of these questions, and the future success of industry in general, will depend largely, if not wholly, upon the degree of coöperation that exists between capital and labor — between the wage-earner and the man who pays the wages. Coöperation there must be, and it can not be half-hearted. Both sides must stand ready to make whatever sacrifices may be necessary for the welfare of the country as a whole. There can be no quibbling on either side. The day of autocracy and plutocracy has passed.

This seems to be the view-point taken by leaders of thought and action on both sides. It is the view expressed in an article appearing elsewhere in this issue, under the title "The Swing of the Labor Pendulum," by Chester A. Grover, who has made an extensive study of the situation.

A few quotations gathered from various sources might not be amiss. Writing under the title "Shall We Conciliate or Contest the Demands of Labor," the editor of the *Shoe and Leather Reporter* says, in part:

> One of the most important of the many problems imposed upon manufacturers by the war is how to act towards labor. The best advice that can be given to employers at this critical time is that they set aside preconceived opinions and approach this question with open minds. . . . The new policy should be in the direction of increasing skill and efficiency and stimulating production rather than constantly attempting to lower wages. Workmen should be brought closer to the problems of their employers. The old aloofness has become a liability. It is not enough to dole out small shares of the profits on a bonus basis which almost savors of charity.
>
> There has not been a moment since our entrance into the war when our soldiers and sailors did not understand why they were fighting and what the ultimate objects were. They were intensely interested, they realized that this was their war, and not for the exploitation and profit of a class. Under these circumstances there was morale, esprit de corps. Why should it not be possible for employers to engender a similar spirit among their employees? Many of them know nothing beyond their daily task. They have

no perception of the purchasing, financial and sales departments of the mills and factories in which they are employed. If they are told that the owners of the plants contribute nothing except the original investment, but are merely non-producers and idlers, there is no one to dispute the fallacy. Workmen are permitted to suppose that the so-called capitalistic class is living in luxury upon the earnings of the workpeople. Is it sensible, is it safe, for us to go on year after year with our employees almost completely misunderstanding us?

The time has come when large industrial enterprises should cultivate a better understanding with their operatives. Every man should at least have an opportunity to acquire an intelligent interest in the business, separate and distinct from the financial considerations involved. Human nature is the same in the workman and in the superintendent and in the president. . . .

In *Newspaperdom*, under the heading "Capital and Labor Must Coöperate," we read:

It is the problem of reconstruction in American commerce, industry and finance that must concern business men, capitalists and labor. Reconstruction upon first consideration would appear to be an intricate proposition. But no task or proposition is too big for successful completion when American labor, capital and executive brains are working in hearty coöperation. And in the work of reconstruction each player in the game must keep his cards upon the table — sincerity of purpose and loyalty being virtues which must go hand in hand if we are to succeed in reconstruction upon a lasting and substantial basis. . . .

In the first issue of a new magazine, *Industry*, a "semi-monthly interpretation of industrial progress," appears an article on "Wages in War and Peace," in which the writer says:

. . . The problem of industry is that of production costs, and this must be regulated through the liquidation of labor and the adjustment of hours of labor in such a way that there will be sufficient production and the cost will not be too great. The wages paid during the war were compelled by the necessities of the situation. . . . The employer of labor must not seek an immediate revision of wages on any artificial or arbitrary basis relating to prewar conditions. He must be prepared to take all facts and factors into consideration, and to adopt a basis which is fair, just and equitable, and to maintain that position inflexibly. That position must take into consideration the prosperity of the country, which is best served by production at fair cost and by the payment of wages which will make for contentment among the normal workers. He does not need to aspire to satisfy labor leaders, or the greedy ones of labor, but to satisfy his conscience, the national conscience and the worker who recognizes that a fair day's pay is compensation for a fair day's work. . . . We must arrive at some basis of coöperation, and that basis will be one which common sense and even selfishness on the part of labor will accept.

Bearing in mind that the welfare of each unit in industry depends upon the welfare of industry as a whole, we should all put our shoulders to the wheel and work for the common interest, with "coöperation" as the watchword. Prosperity for all will then be assured.

From Foreign Fields.

It is a source of great pleasure and interest to us to receive the reports and bulletins from the printing-trades in other parts of the world. The world is a mighty small place after all. This fact seems to be emphasized, and we also seem to be drawn closer to our brethren in other lands when we learn that the problems and difficulties which we encounter and are working to overcome are the same as, or similar to, those against which they are striving. Evidently we are all in the same boat. One thing is certain: we are all fellow workers for the advancement of the greatest of all industries — Printing.

We have been especially interested in reading the latest bulletin to reach us from the Queensland Master Printers and Allied Trades Association. This bulletin is issued quarterly, and the issue just to hand is for July to September, 1918. The leading article is a comment on the address of the president of the United Typothetæ of America, delivered at the 1917 convention of the organization. After setting forth some of the work being done by the United Typothetæ of America, the article states:

We in Australia are working along the same lines, but in a much more humble manner. Self-education by the study of correct scientific business methods is the key-note of our every activity. They have the same difficulties to contend with there as we have. They have their slackers, and their conscientious objectors, and their twisters — yet every year is one of progress with them, as also with us in a lesser degree. It is as true there as it is here that there are men who are fanatics instead of reformers, also those who strive to turn everything to their own ends, but to condemn the whole Typothetæ movement because of these things is as foolish as it is unjust.

A little further on, in reference to a statement by the president that the United Typothetæ of America "has survived its vicissitudes and errors," the writer of the article states:

This applies with equal force to us as to America, and with the renewal of activity in our annual conferences we feel sure the educational and cost-finding lines of present-day Typothetæ will meet with the same public approval in Australia as it has met at the hands of the Federal Trade Commission of the United States of America.

That the educational work along the lines of cost-finding is making rapid progress there as here is evident. On this subject the writer says:

The costing system inaugurated in Queensland by the Typothetæ is already adopted by and in active operation in many other industries, and it is a work of very real national importance to put industry on a solid foundation. Where exact costs are known, a reasonable profit is small on *every line*. Where exact costs are not known, some one has to pay an excessive price on *some* lines to make up for losses on others. Where, then, does unjustness lie? The old showman's saying, "What I loses on the roundabouts I makes up on the swings," is not an honest business man's axiom, despite the strenuous objurgations of conscientious objectors, fanatics, or such like opponents of "a fair deal all around."

A few lines used as a foot-note further on in the bulletin are also worth quoting and emphasizing in this connection:

Printing is just as profitable a business as any other, provided it is conducted on business principles. And the first principle in any business is to know cost then sell at a profit.

We have also been favored with literature describing the cost-finding system which has been adopted by the Master Bookbinders' Society of Holland. This is sent by F. C. Proost, of J. Brandt & Zoon, Amsterdam, who is secretary to the Costing Committee. In a letter, Mr. Proost advises us that the literature was published on the occasion of the annual meeting, held on September 11, last, and states: "Though you will not understand the language, you will see that the system is built up on the American lines. I want to add that this is a system for bookbinders only, so it is and must be quite different to what printers want." We regret we are unable to read either of the pamphlets sent us by Mr. Proost. Nevertheless, from an examination of the forms shown it is evident that the members of the Master Bookbinders' Society of Holland are also making rapid progress along these lines.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

The Universal System of Standardized Formats.

To the Editor: ST. LOUIS, MISSOURI.

I have on the press a complete "Exposition of the Standardized Universal Formats" for books, periodicals and other printed matter, a copy of which I will send to every one interested who will apply for the same and send a 2-cent stamp to cover the postage and mailing. I wish every printer and publisher to become acquainted with this system, believing that acquaintance with it will develop into a liking for it and a desire to further its general adoption. Please address me at No. 108 Pine street, St. Louis, Missouri.

N. J. WERNER.

To Eliminate a Nuisance.

To the Editor: GRAND RAPIDS, MICHIGAN.

At a recent meeting of the job section of the Grand Rapids Printers' Association the question of bands on envelopes was taken up for discussion. The unanimous sentiment expressed was that these bands are a decided nuisance in that they require time in breaking, for which the printer can not charge his customer; they also are a waste of labor and material that somebody must pay for. It was decided to appeal to the common sense of the envelope manufacturers through the printing-trade publications for a possible elimination of this waste.

For the Grand Rapids Printers' Association,

MARTIN HEIR, *Executive Secretary.*

Doing Commercial Art Work "On Speculation."

To the Editor: LOS ANGELES, CALIFORNIA.

You may recall a distressing incident that occurred in Rome some time ago. Certain parties who did not like the way a fellow named Cæsar conducted his business, started to express their opposition by sticking their short swords through a perfectly good cloak that he happened to be wearing at the time.

Naturally, Cæsar was not pleased, but when he found his old pal, Brutus, taking a swipe at him, Cæsar's feelings were hurt.

If you can imagine Cæsar's mental attitude when he remarked, "*Et tu, Brute*"! you can imagine how the commercial artists of this country felt on reading certain passages in the November issue of THE INLAND PRINTER. To think that, after all these years of friendship, looking as we do to your magazine as our spokesman and adviser, the day should come when we are to recoil in Cæsaresque dignity at finding ourselves misunderstood!

The offending thrust comes out of an article entitled "Commercial Art for the Printery," by Robert F. Saladé. It is otherwise a splendid article and boosts commercial art in a way we like to see; but let me quote:

> To take advantage of the commercial art service plan it is not even essential that the printer employ an artist on salary. It is possible for the printer to make arrangements with a good "free-lance" artist to care for this branch of business on *speculation*. As the venture proves successful, and when enough work comes to keep the artist constantly busy, he may be engaged on a salary basis.

Further along in the same article we find:

> If the printers succeed in gaining the orders, the artists of course are paid for their product.

And so now we are forced to state that some one is asleep at the switch. It was some time ago that our Government put the lid on gambling, and in compliance with the tendency of the age the commercial artists have resolved to conduct their business in a businesslike manner—and they no longer do work on speculation!

For considerably over a year commercial artists in every big city have been getting together to compare notes, develop business methods, promote coöperation between the artists and photoengravers, printers and advertising agencies, and to seek remedies for any abuses to which the profession may have been subjected.

Intercity correspondence has proved to our satisfaction that without exception the greatest abuse has always been the speculative sketch.

I am enclosing the rules which the Commercial Artists' Association of Southern California has adopted to govern the sale of artwork. The associations of other cities have practically the same rules, with slight variations on minor points, but invariably Rule 1 reads, "All preliminary sketches must be paid for."

The photoengravers, printers, etc., of the Pacific coast are fully in accord with our movement, and it may be truthfully said that they are the first to see the advantage of introducing the buyers to the uniformly fair treatment these rules assure.

Now, Mr. Editor, as you have trodden upon our most sensitive corn, and if you still love us, the commercial artists, as we are sure you do, we believe you owe us some kind of reparation for our injured sensibilities.

Could you not print our rules in your magazine, with suitable comment thereon?

I am speaking not only for the artists of the Far West, but the whole United States; yes, and part of Canada.

It might even be better, though I am loath to admit it, to print the rules of the American Association of Commercial Artists, which is the nationwide organization, with headquarters at 866 Transportation building, Chicago.

We realize that nothing carries so much weight with printers, photoengravers, etc., as the articles which appear in THE INLAND PRINTER. So we are satisfied that when they read the rules governing the production and sale of artwork they will not hesitate to apply the same rules to their own art departments, if they have not already done so.

Thus you would be the means of carrying the light of national harmony and coöperation into every obscure corner of the country where the weak glimmer of our own little

publication, *The Thumb Tack*, has as yet been unable to penetrate; and thus also you shall receive our forgiveness for having stepped on our toes.

Even now we owe you thanks for having made such a good display of the cuts forwarded from *The Thumb Tack*, and I personally owe you thanks for the credit given myself and customer under the reproduction of the motion-picture title. Therefore, thanks.

Trusting you will take heed of our protest, and of the new order of things in the commercial art world, I remain, very truly yours, REED WILLIAMS, *Corresponding Secretary*,
Commercial Artists' Association of Southern California.

Editor's Note.— We reproduce Mr. Williams' letter in full in order to make amends for having stepped upon the "most sensitive corn" of the commercial artists, and to show that we do "still love them." We are glad to learn that the commercial artists have taken such a long stride toward placing their work on a more businesslike basis, and are eliminating the abuse of doing work on speculation. In compliance with the request of Mr. Williams we take pleasure in reproducing the regulations governing the sale and production of artwork as they are given in *The Thumb Tack*, the attractive and interesting little publication of the Commercial Artists' Association of Southern California:

REGULATIONS GOVERNING THE SALE AND PRODUCTION OF ARTWORK.

1.— PRELIMINARY SKETCHES: All preliminary sketches must be paid for.

2.— IDEAS: An additional fee will be charged for original ideas.

3.— SPECIAL WORK: Time spent in conference, gathering data, and work done outside of the studio, together with expenses incurred, will be charged for.

4.— OVERTIME: Orders requiring overtime will be charged for at one and one-half times regular rates.

5.— AUTHOR'S CORRECTIONS: Author's corrections (i. e., changes from original instructions) are an extra, and will be charged for.

6.— PROPERTY RESPONSIBILITY: All drawings, photos or other property left in stock with the artist are held at the owner's risk.

7.— SKETCHES FROM OUTSIDE SOURCES: No artist shall make a drawing from the sketch of another without first consulting the artist who made the sketch.

8.— DEPOSITS: Individuals or concerns unknown, unless satisfactorily rated by the Credit Bureau of the Commercial Artists' Association of Southern California, are required to make a deposit of fifty per cent of the amount of the order, the balance to be paid on delivery.

9.— BILLS DUE: To individuals or firms satisfactorily rated by the above credit bureau, all bills are rendered on a thirty-day basis, and are due at that time.

10.— DISCOUNTS: All bills rendered are net and not subject to discount.

11.— ACCOUNTS OVERDUE: Interest at one per cent per month will be charged on all bills overdue.

12.— CONTINGENCIES: All agreements are made contingent upon fires and causes beyond the artist's control

A Price System for the One-Man Shop.

To the Editor: PUEBLO, COLORADO.

There is a big element in the printing game that is much talked about, little understood, and seldom helped, in the constant discussion of ways and means for making better the condition of the sixth greatest industry. I have never heard of a systematic effort to help the small shop — the one-man printing-establishment, if you please. That is the purpose of this letter.

The complicated cost system is not often used by the busy man who perhaps hires a few people — or none; waiting on customers one minute, answering the telephone the next, setting type, doing presswork, cutting stock or doing other odd jobs, all within a time so brief that he can not give his job-tickets, if he has them at all, effective attention. It is for such proprietors that I have developed a method which seems to combine reasonable accuracy in estimating with no loss of time, and they get a price which does away with the chronic kick of the larger shop owner that the proprietor of the one-man shop does not usually know how to estimate and cuts prices, often to a profitless basis.

In a nutshell, the hour is the basis of all charge and all profit, with a flat price of $1.20 for that hour. Nothing entering into the handling of a job is rated at less than the $1.20 per hour basis, and nothing is charged against the job at less than fifteen minutes, or 30 cents.

There are eight separate charges to be placed against all jobs not requiring folding, stitching or numbering. The only exception to this rule is the visiting-card or other work costing only a dollar or so.

I can illustrate my method by taking a sample order of envelopes, say one thousand, costing $1.75. My slip, or estimate ticket, is filled out as follows:

Mr. John Smith. October 10, 1918.
Estimate on one thousand XX 6¾ envelopes. Stock, $1.75.

	Minutes	Charge
Taking order	15	$0.30
Setting job	15	.30
Lock-up and distribution	15	.30
Presswork and ink	60	1.20
Overhead	15	.30
Delivery	15	.30
Collecting	15	.30
Stock — XX wood	..	1.75
Total		$4.75

Should the estimate be for five thousand envelopes, the figures would be as follows:

	Minutes	Charge
Taking order	15	$0.30
Setting job	15	.30
Lock-up and distribution	15	.30
Presswork and ink	5 hours	6.00
Overhead — five times fifteen minutes or	..	1.50
Delivery	15	.30
Collecting	15	.30
Stock	..	8.75
Total		$17.75

Every shop owner must learn at one time or another that he has depreciation, new material to buy, etc., to say nothing of the many small expenditures as well as the fixed charges, like rent, telephone, heat, light, power, etc., that he must charge for if he would make good at his vocation.

My blanks are printed four-on, both sides, taking a sheet about 8 by 12 inches, and bound in a book of one hundred leaves, giving me room for eight hundred jobs. The estimate is easily preserved and will be found mighty handy when the customer drops in, a few weeks after you have given him your estimate, to "get the job done that you figured on," and which you would usually have forgotten about.

I am going to give the prices of a half-dozen different jobs based on this system. The reader should always bear in mind that he must charge up the entire eight items against his work, and that the hour-cost of $1.20 must rule. Nothing is charged less than fifteen minutes, remember. To the owner of the big shop my price of $1.20 per hour may seem ridiculous, but just hold on—the Typothetæ cost system in operation in Denver does not get better average prices in spite of our hour-cost.

For instance, No. 88 cards, costing $1 per thousand: My price is $4.50, actually $4.30, while the Denver price is $4.25. For five thousand, my price is $14; the Denver price $13.

Envelopes, XX wood, costing $1.75 per thousand: My price, $4.75; Denver, $4.25. For five thousand, my price, $17.75; Denver, $16.50.

Statements, costing $1.25 per thousand: My price, $4.75; Denver, $5.50. For five thousand, my price, $15.50; Denver, $15.50.

Letter-heads, 20-pound stock at 20 cents: My price, $5.75; Denver, $6.50. For five thousand, my price, $19.25; Denver, $20.50.

Campaign cards, cheap stock: For one thousand, my price, $4; Denver, $4.25. For five thousand, my price, $13; Denver, $12.25.

Handbills, 6 by 9 inches, news-print: My price, $4; Denver, $3.50. For five thousand, my price, $11.25; Denver, $8.50.

Wedding invitations, stock, costing $1.25 for cabinet: For fifty, my price, $5; Denver, $5. For one hundred, my price, $6.25; Denver, $7.

A wedding invitation, no matter how small the order, should not be figured at less than $1.20, or one hour, for presswork, nor less than 60 cents, or one-half hour, for composition. All jobs should be charged for in my system, even though standing, and even if the customer calls for the job and pays cash for it at that time.

I get my overhead on a basis of charging fifteen minutes, or 30 cents, per hour for all time work on the press, or all time on composition over fifteen minutes. For example: If you put in one hour on the press and thirty minutes on composition, you charge 45 cents for overhead against the job. If you put in one hour on composition and one hour on press, you charge 60 cents for overhead.

In conclusion, I ask the reader to compare my prices with what he thinks he ought to get, and I am sure he will find in them a good, fair living rate that should allow the small proprietor to make some money. I would urge the charge of each item, because the delivery of a job is just as much a charge against that job as the presswork or composition.

Just a little practice with my system will enable the printers in a town to get together on an equitable and fair basis for estimating their jobs of printing.

E. W. Frick.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

It is reported that over three thousand firms are supporting an undertaking to issue, at a cost exceeding $1,500,000, a standard work of reference on all the sources of supply and goods made in the United Kingdom.

It is reported from Perth, Scotland, that "the female element is now much evident in the membership of the local branch of the typographical union and the roll now boasts seven names of the gentler sex, and all being paid the standard wage."

Horace Brooks Marshall, proprietor of the famous old publishing house of Horace Marshall & Sons, has been elected lord mayor of London. The concern of which he is the owner was started nearly eighty years ago by his grandfather, William Marshall. It was the originator of railway bookstalls in England, having opened the first one at Fenchurch street station in the early forties.

An association is now being formed of the engineers engaged in the printing and kindred trades, primarily to meet after-war conditions. As set forth in the prospectus of the promoters, the chief objects in view are (1) to encourage and foster the manufacture of machinery in this country which prior to the war was imported; (2) to collect information for the benefit of members of the association; (3) to protect the interests of the members, to promote coöperation and standardization, and to consider financial and other matters of interest to the trades.

Messrs. Clowes & Son, of Brighton, a few months ago lost an employee by death, who had been on their composing staff for nearly sixty years. Two other members of this department each have a record of sixty years with this firm, while its typefoundry has an employee with sixty-five years' service, its electrotype foundry one with sixty years, the proof-reading department one with fifty-eight years, the warehouse one with fifty-five years and one with fifty-two years, and the counting-room one with fifty-four years. Dr. Osler's theory seems disproved in this printing-house.

It has been ascertained by the Cost Committee of the London Master Printers' Association that since the outbreak of the war the cost of printing has gone up at least one hundred and twenty per cent. This is independent of the increase in the price of ink, paper, strawboard and other materials, which have in many cases advanced to six times or more their prewar price. The association has, therefore, deemed it necessary to add a sufficient percentage to present charges to bring the total increase on prewar charges up to one hundred and twenty per cent.

During the four years of the war forty million bibles have been distributed by the British and Foreign Bible Society. This is an output far in excess of any previous record in the same space of time. The issues of the past year, however, have somewhat declined, owing to the difficulties of producing and distributing. Since the war began the society has provided for its war service alone over eight million volumes in seventy-five languages. In the past year the society has translated sections of the Bible into seven fresh languages. The list of the society's versions now contains 511 different forms of speech. Nearly a third of all the books issued last year were sold in China.

The Associated Typefounders on October 14 issued a new price-list of type, which supersedes all previous price-lists and surcharges. It sets forth the present-day rates for all classes of type, borders, initials, leads, slugs, metal furniture and quotations. A comparison of the old with the new rates is interesting and is eloquent of the times and of the solid increase in the cost of printing-trade requisites. For instance, Class A (book and newspaper faces) in the new list rates 72 to 96 point, small fonts and sorts at 80 cents per pound, as against the old rate of 25 cents, and 12-point at $1.05, as against 47 cents formerly. In Class B, 12-point at $1.13½, as against 50½ cents formerly. In Class C, 12-point at $1.64, as against 73 cents formerly. In leads, 3-point are now rated at 37½ cents, as against 12 cents formerly. Metal furniture is now 32½ cents, as against 14 cents.

GERMANY.

The latest noted quotations on printers' metals in Germany are as follows, rendered into American equivalents: linotype metal, 14 cents per pound; stereotype metal, 16 cents; type metal, 27 cents.

Philipp Scheidemann, who has been frequently mentioned in the war news from Berlin, in his capacity as leader of the Social-Democratic faction of the Reichstag, has been for several decades and is still a member of the German Typographical Union. He began his parliamentary career in 1903.

The death, on September 15, is announced of the publisher of one of our contemporaries, Johann Unverdorben, proprietor and editor of the *Journal für Buchdruckerkunst*, of Berlin-Lichterfelde. He was in his sixty-second year. The periodical of which he was the publisher is one of the oldest German trade papers and has always been ably edited.

FRANCE.

A recent issue of *La Typographie Française* (the organ of the French Federation of Printing-Office Workers) reaches your correspondent with its advertisements rendered completely unreadable by being printed over with a black block. This is the first instance of such obliteration in a trade paper to come to our notice. We dare say the advertisements were innocuous enough, but — regulations, especially military ones, have to be obeyed.

COST AND METHOD

BY BERNARD DANIELS.

Matters pertaining to cost-finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made when request is accompanied by return postage. When estimates are desired, a charge of fifty cents for jobs amounting to $50, and an additional charge of one-half of one per cent on those over that amount, which must accompany the request, will be made in order to cover necessary clerical work.

The Opportunity of Today.

A number of printers with whom we have talked have expressed themselves as optimistic concerning the future of the business, but a few have seen only the horribly high prices and the great inefficiency of the present labor supply, and the fact that many jobs of printing that they have formerly done have ceased to exist forever.

The facts are that the world war has temporarily stopped business and given the men who have been running it time to think that many of the old methods were not only unwise and failures as result bringers but also a deliberate waste of good money. But that does not mean that they will stop using printing. Quite to the contrary, these men have seen that during the slowing down of the business world they could get results for less money by properly planned direct advertising, and the future will show that they will profit by the lesson and use a great deal more printing to secure direct orders and to prepare the way for their salesmen.

Manufacturers have also learned that a large amount of clerical work can be made unnecessary by a proper use of printing for interdepartment blanks and for condensing the necessary records and orders needed in handling their work. This will cause a tremendous demand on the printers who are equipped to do the work and properly advise their clients as to the right kind of forms to use.

Of the making of books and magazines there will be no end, and the demand will be for quality as well as quantity.

Altogether the outlook for the printing business of today is a rosy one for the man who understands efficient management and the use of printing for advertising, and the future seems to be still brighter, for the United States will be compelled to enter the foreign markets and supply the needs of the people who have been getting along on short supplies while waiting for the war to end. All this means printing.

Oh, yes, printing is going to cost more for several years to come, but what of that? So are many other things that people must have. It is a necessity to the conduct of business on economical lines, and the right thing to do is to go right out and sell it for what it costs plus a fair profit.

That reminds us that never before has the printer had such an excellent chance to revise his prices on the basis of cost plus profit. The markets of the whole world have been upset, traditions have been exploded, habits have been broken, and the "same price as last" has been given a death-blow. If the printers do not at this time awaken to their opportunity and cut out all the jobs that have been run at a loss and secure the right price for all the work placed from now on it will be their own fault, and they will deserve no sympathy if, in a few years, we hear the old cry about the difficulty of getting the correct price and the damning of the price cutter.

The uprooting of the old standing abuses is now within the power of the craft, and there should be a mutual return to the true ethics of the craft and a full appreciation of the fact that the man who sells any product for a less sum than it will cost to produce it is an undesirable citizen because he is destroying a part of the wealth of the world and making it harder for the rest of the people to secure an honest share of the results of industry.

We have fought a war to prevent the physical freedom of the people from being destroyed, to prevent the moral and mental freedom from being hampered in their growth, and to give every man a chance to advance according to his ability. Are we going to allow our craft to be hampered by a lack of understanding of values and badgered into losses by shrewd shoppers? Let every printer resolve at once to install the cost system and refuse to knowingly sell any part of his product at less than its cost and a fair profit. Ten years of such work would place the printing business where it belongs — in the front rank of the important industries of our country. There would then be no wondering as to whether it would be declared a non-essential, for all men would recognize in it the vitalizer of business and the great economizer of labor in business and manufacturing.

Handling Paper Costs.

The handling of paper in the printing-office is one of the items of cost that has been misunderstood and neglected by a large number of printers. It is as much a cost as the hand-work in the composing-room or in the bindery, but because of the lingering of old ideas and the desire to avoid detail work it is neglected.

In making estimates it is becoming customary to add a certain percentage of the cost to the item of paper to cover handling in its passage through the plant. This is correct so far as estimating is concerned, but the actual cost should appear in the job record, just as in other items. This is not hard to obtain if the cost system is correctly kept.

The Standard Cost System provides for the keeping of the stock and the shipping departments separate, and it is only a step further in the right direction to keep the stock (paper) separate from the shipping, and to keep tab on the actual time used in handling the stock.

To this department should be charged all the labor, cartage, cutting and handling necessary to receive the stock, count and check it up, cut it to size (unless cutting is charged as a separate item on the job-ticket) and place it in the pressroom or bindery ready to be worked on.

By the same system of time keeping that applies in other parts of the plant, the number of hours used for this class of work can be determined and the hour-cost found. The particular job can then be charged with the number of hours at the cost found and the result compared with the estimate. It may be possible that after doing this you will want to estimate higher on the cost of handling stock. At any rate we feel assured that you will not be desirous of reducing it.

This method is particularly desirable at the present time when the price of so many of the higher grades of paper has gone up to twice or three times the old rate and the per cent basis is hardly fair to the customer. There is no doubt that once you adopt the system of time charges for handling stock, and accumulate sufficient data to act as a guide as to time in estimating, you will continue the method because it is better.

Actual Production.

Records of actual production are useful in the office as guides for the making of estimates, especially if they are classified as to the character of work and size of sheet, but even total records are useful as a check to the estimator's imagination when it gets to working overtime and magnifying the amount of production.

The following record is an actual one from a well-managed plant doing a high grade of commercial and catalogue work. It covers one year:

Size Sheet.	Make-ready Hours.	Running Hours.	Impressions per Running Hour	Percentage Productive Time.
24 by 36	607.2	1069.6	1,059	76.2
24 by 36	565.8	1191.3	988	79
24 by 36	534.2	927.2	1,159	66.6
24 by 36	608.2	1032.9	1,048	74
33 by 46	759.9	934.9	1,075	78.5
33 by 46	462.6	1068.4	1,078	65.5
33 by 46	408.2	1179.2	1,143	69.2
33 by 46	596.1	966.7	1,106	65.9
38 by 50	344.7	1036.7	1,203	59.5
38 by 50	575.3	1303.4	1,110	76
38 by 50	583.9	1284.5	988	73.8
38 by 50	347.0	706.7	1,096	46.7
40 by 60	500.8	905.8	885	58.1

There are several interesting studies in these figures, the first being the average production per hour for each size of sheet, as follows:

Sheet 24 by 36, 1,058 per running hour, or 685 per productive hour.
Sheet 33 by 46, 1,101 per running hour, or 732 per productive hour.
Sheet 38 by 50, 1,051 per running hour, or 767 per productive hour.
Sheet 40 by 60, 885 per running hour, or 570 per productive hour.

This shows that while these presses, thirteen in number, were run at a high speed and at a fairly efficient productive time, the actual output was very much lower than the one that seems to obsess the printer when he estimates the speed at which he is going to produce the work.

While it would be impossible to give the name of the plant in which this record was made we can assure our readers that it is an authentic record and covers the entire year of the pressroom of a successful printer who is selling his product at a price that leaves him a fair net profit. The very fact that he has such records proves him to be a live wire and one who knows where he is getting off.

Now let us consider the amount of productive time for each size of sheet, and its effect on the cost:

The 24 by 36 sheet presses ran an average of 64 per cent productive.
The 33 by 46 sheet presses ran an average of 69.8 per cent productive.
The 38 by 50 sheet presses ran an average of 64 per cent productive.
The 49 by 60 sheet presses ran an average of 59.1 per cent productive.

There was room for improvement in every size, and the striking fact is that they ran so close, showing that the work was distributed fairly over the plant and none of the machines left unduly idle.

There is another fact that stands out prominently, and that is the closeness of the speed of running to an average of one thousand for all sizes, showing that it is not so much the speed of the press that adds to the cost of the big sheet as it is the greater cost of running the larger machine and the fact that the larger machines, or at least the larger sheets, have a lower index of productive time. In this case the 33 by 46 sheet shows the greatest number of productive hours and the 40 by 60 sheet the smallest.

It would have been interesting to have the number of forms and the number of impressions per form to add to this record.

Taken all in all it did not satisfy the superintendent of this plant, and his record this year will show a big improvement, eleven months showing an average production of 1,061 per hour, with an average productive time of over seventy-nine per cent, notwithstanding the shortage of labor. In the previous record, given above, a third of the presses were equipped with automatic feeders; this year fully two-thirds are so equipped, and besides there were fewer small sheets, all of which tend to make this plant more profitable.

Time Required for Bindery Operations.

Some recent publications of bindery records on pamphlet binding have had the result of stirring one of our correspondents to send us the following statement of his records of production per hour for the various operations of the usual printer's hand-bindery:

Folding to register: 1 fold, 600 per hour.
2 fold, 400 per hour.
3 fold, 220 per hour.
4 fold, 175 per hour.

Padding, including gluing, slicing, but not trimming, 100 sheets to the pad; 150 pads per hour up to 9 by 12 inches.

Gathering: 1,500 pieces per hour.

Inserting in cover or inserting one section in another: 1,081 inserts per hour.

Inserting when more than one piece in each other and cover: 1,400 per hour.

Tipping plates: 300 per hour.

Pasting plates or inserts, including opening up: 214 per hour.

Gluing on covers, up to ¼-inch thickness of book: 185 per hour, up to 6 by 9 inches in size.

Gluing covers up to 14 inches: 140 per hour.

Additional signatures reduce speed in proportion.

Sewing double-stitch with knot inside, two signatures and cover: 75 per hour.

Slitting head: 850 per hour.

Slitting head and side: 400 per hour.

Wire-stitching, two wires to book, one operator to machine: 650 books per hour, 1,300 stitches.

These figures are not as high as some that have been recently printed, but they are the actual results in this plant. A better record should be made in a pamphlet bindery where there is enough work to keep each operator on one kind of operation until she becomes expert.

It is not wise to attempt to estimate by the high record, nor is it well to entirely forget the difficult jobs and stick too close to the average when the prospective job looks as if it might mean trouble. Therefore, the above may prove valuable to printers running their own little bindery annexes.

War-Time Estimating.

"Why don't you publish more estimates?" writes one correspondent who says that he has derived benefit from the study of those published. No doubt there are other readers of THE INLAND PRINTER who have thought the same thing but did not consider it worth while to write the editor about it, therefore we are going to answer our correspondent in these columns.

Until the time that the world war broke forth there had been a gradual increase in the cost of printing all over the world, and especially in the United States, as a comparison of the hour-cost table published in the last issue will show. Then came a sudden rise, owing to the war demand on the facilities for production and labor, and for the raw materials used in the manufacture of paper and printing material. The markets became unsettled and prices went soaring skyward, in some cases almost over night.

The estimates previously published were no longer a guide to practice and new estimates were rendered valueless between the time they were figured and the date of publication, though

that might be but a few days. Even the calculation as to the number of hours required for the work seemed all wrong in the light of practice, because many of our skilled workers were called away and we had to put up with the labor of the less skilled and the learner, who took considerably longer to do the work.

Under these conditions we considered it wise to drop the printing of estimates on particular jobs, except in those cases where it appeared that the solution of some difficult problem might be made plain by them.

That this is a disappointment to some of our readers we know, and as soon as conditions become stable enough to warrant the printing of costs we will resume the printing of such estimates as may serve as useful lessons to printers generally and help to teach the younger generation of printers correct estimating methods. Meanwhile we shall be glad to receive from any or all of our readers their favorite estimate-blank, as we are working out an improved blank for our own use and desire to make one of universal application if such a thing is possible. Send in two copies of yours today, addressed to the editor of this department.

Composing-Room Equipment.

It may seem strange to talk of increase of composing-room equipment at this time when prices are higher than they have been in many years and when trade conditions are so unsettled. But it is a fact that very few composing-rooms have enough of the right kind of material to permit of their being operated efficiently and with a minimum of waste effort.

Yes, we have been preaching economy and efficiency and the cutting down of composing-room expense in an effort to contribute men and money to the needs of our Government, but we also feel compelled to say that the great need of nearly all composing-rooms is more type and material. And in doing this we are not reversing ourselves.

The great cause of high cost of composition has been the lack of proper equipment in the composing-room. The contributing cause has been the idea that type fashions must be followed by buying a large number of new faces. Printing can not maintain its standing either as an art or a business on any such basis.

The consequence has been that a plant will have several tons of assorted job-faces divided into many very small units, so small that one or two reasonably sized jobs exhaust their possibilities, which precludes any organized economy of use.

What is needed is sufficient of any class of material to supply all needs for that material during the time between the natural periods of distribution and clean-up.

This effects two classes of economy — economy of price in buying, because of the larger unit of purchase; economy of use by preventing the stoppage to recover needed sorts from the standing forms.

A compositor supplied with plenty of all needed material and type will produce twenty per cent more work than he can possibly turn out in the usual job-office of today, where it is a case of pick for almost every job.

The ability to keep on live work until the dull spell comes or the regular distribution period arrives enables the compositor to turn in one hundred per cent productive time during the working period, and also reduces the non-productive time to the minimum amount. Only the non-distribution plant can eliminate it altogether.

This really means no higher composing-room investment than now — possibly a lower one — and a greater percentage of productive time from the same number of employees without any additional effort on their part, and an increased output with less fatigue.

Composing-room material is short-lived at best, and the present system of picking and the possession of many small fonts brings an additional amount of wear on a small portion of the type and reduces the total amount of wear per dollar that might be had from larger fonts, which naturally have fewer side sorts left in the cases in proportion.

Go over your plant, now, at the beginning of the year, and list all the type and material, taking particular note that many of the faces are seldom used, and that much of the material is worked to death. Then make a new selection of faces that are or will be used, the amount of each required to keep every one busy and prevent picking, and the amount of material to handle the work promptly; and get a price on the outfit. It will surprise you to find that the cost of a reasonable number of big fonts of the really useful faces will not be any more than the old-style confusing collection of junk that you have been housing in the mistaken idea that your one thousand fonts were something to boast about, when one hundred fonts would not only have answered your purpose as well but also have contributed to better efficiency.

The Importance of Detail.

Many users of a cost system are careless about detail in the keeping of the various reports and the filling out of the time-tickets and the job-ticket. They think they are saving clerical work when they just jot down the customer's name and the fewest possible details about the job on the instruction sheet that goes to the workrooms. The facts are, they are increasing the cost of the job, for the workman will have to take time to listen to the foreman's explanation of the style and the size of type wanted, all of which should be written down and not left to memory or guess; then, the various workmen who handle the job will have to go to the foreman and ask questions regarding details; all of which adds to the cost, for the time must be paid for whether it appears on the time-ticket against that job or not.

Then, when it comes to collating the data which form the basis of a true cost system, these short-sighted printers try to bunch items and eliminate the things they think too troublesome, with the result that the final figures are wrong, or at least uncertain, and they know it but are so doubtful that it weakens their backbone when a customer drives a hard bargain, and they surrender to their desire for business and are mulcted out of their legitimate profits.

Some even go so far as to say that having found their cost per hour has not varied for several months, and that it does not vary very much from the yearly average, they do not complete the figuring, but merely see that the total cost bears about the same relation to total sales and let it go at that. A number stop keeping records altogether because "they are always the same."

The great advantage of the cost system is that it does compel the keeping of detailed records and by the variation in these details shows the leaks and the places where improvement is possible. The comparison of detail from month to month gives the printer a better knowledge of his business than it is possible to get in any other way.

A cost system that does not give detail and enable you to find when an item has been charged to a wrong account is defective in operation. Detail is the life of cost-finding as it is the life of bookkeeping. Cost-keeping is the science of accounting for the cost of manufacture in the terms of such units as make it easy to find the value of individual jobs and estimate the value of proposed work. These units are usually productive hours in the various departments. Bookkeeping is the science of accounting for the business transactions of the house in such terms as bankers and business men generally make exchange — dollars and cents. The two can and should be made to work together, but neither can replace the other — you must have both, and you must have accurate detail in both to secure results that have any value.

THE NEED OF STANDARDIZATION OF COLOR TERMS—THE WORK OF A. H. MUNSELL.

NO. 1.— BY E. C. ANDREWS.



OOPERATION in leadership and standardization of supplies made it possible for the Allies to win the World War in 1918. Standardization of all products, whether essential or non-essential, makes for a greater output at a lower cost and the old conditions will not return to any industry. The paper trades have recognized that certain restrictions, such as the minimum tonnage requirement for bastard sizes, are desirable. They have recommended that these restrictions remain in force and have made other suggestions for the standardization of their product to the War Industries Board.

It has been said that advertising won the war. If the statement is true it should be at least modified to read that "Standardized advertising won the war." An interesting example of standardized propaganda advertising was related by S. J. Duncan-Clark at a dinner at the Chicago Advertising Club on the Monday following the armistice celebration of November 11. He showed us a fuse cord which he said was originally three or four feet in length. Through this cord at regular intervals of five or six inches were run smaller cords with small brass bars at both ends. These fuse cords were attached to gas-filled balloons of about the size of the paper balloons we send up on the Fourth of July. The propaganda literature, weighing exactly four pounds, was attached to one of the small cords run through the fuse cord. The literature itself was standardized in size to that of a post-card and showed reproductions in half-tone of smiling German prisoners in England or reproductions of letters which these prisoners had written home. Sometimes maps were used — maps of an English advance of the day before, either on the front over which the literature was to be distributed, or some other part. These maps were prepared, photographed, printed and delivered at the front during the night. Every part of the process of reproduction was standardized. When the packets were ready to be sent over to the Huns the distance to the trench was calculated, the direction and velocity of the wind, which, as a rule, was toward the German trenches, was noted and the time it would take the balloon to reach a point above the German trenches was calculated. With these factors at their command, and knowing the rate at which the fuse burned, the officers were able to attach the packets to the right cord and to release the propaganda literature at the right moment, which the wind scattered along the enemy trenches. They were able to do this tremendously effective work because every operation was standardized and they were working with known factors.

If the printer is to apply a like degree of efficiency to color-printing we must standardize colors as far as practicable, but at the very beginning we must standardize our color terms and be able to define colors so that customer or employee may comprehend what we are talking about. Without these standardized terms we are wasting our time in trying to define color sensations. Robert Louis Stevenson could not do it, even with the command he had of English. Let me quote his letter from Samoa to Sidney Colwin in London, which Mr. Munsell has used in the introduction to "A Color Notation."

Perhaps in the same way it might amuse you to send us any pattern of wall-paper that might strike you as cheap, pretty, and suitable for a room in a hot and extremely bright climate. It should be borne in mind that our climate can be extremely dark, too. Our sitting-room is to be in varnished wood. The room I have particularly in mind is a sort of bed and sitting room, pretty large, lit on three sides, and the color in favor of its proprietor at present is a topazy yellow. But then with what color to relieve it? For a little workroom of my own at the back I should rather like to see some patterns of unglossy — well, I'll be hanged if I can describe this red. It's not Turkish, and it's not Roman, and it's not Indian; but it seems to partake of the last two, and yet it can't be either of them, because it ought to be able to go with vermilion. Ah, what a tangled web we weave! Anyway, with what brains you have left choose me and send me some — many — patterns of the exact shade.

Mr. Munsell adds: "Where could be found a more delightful cry for some rational way to describe color? He wants 'a topazy yellow' and a red that is not Turkish nor Roman nor Indian, but that 'seems to partake of the last two, and yet it can't be either of them.' As a cap to the climax comes his demand for 'patterns of the exact shade.' Thus one of the clearest and most forceful writers of English finds himself unable to describe the color he wants. And why? Simply because popular language does not clearly state a single one of the three qualities united in every color, and which must be known before one may even hope to convey his color conception to another."

A. H. Munsell, of Boston, the author of "A Color Notation" and the inventor of the Munsell Photometer, early showed exceptional talent for art while studying at the Massachusetts Normal Art School. Through the devotion and sacrifices of his widowed mother, he was able to attend the Ecole des Beaux-Arts at Paris. He spoke French so fluently that he was known as the little Frenchman. He was also known as the Prize Winner. On his return to America he took up portrait-painting and was well known in the art circles of New York. Perhaps his best-known portrait is that of Helen Keller. Just when he became impressed with the lack of definiteness and the incongruous nature of our color terms is perhaps known only to those who were with him at the time. It may have dated back to his early work as an art student. The writer has a letter from Mr. Munsell, dated February 3, 1911, in which he refers to a color chart in the January issue of THE INLAND PRINTER of that year and states: "I am following your articles with interest. The color chart in the January INLAND PRINTER is almost a duplicate of one I made in 1899 when building up my color tree. The only difference is the numbering of steps of hue difference around the circumference." This date would indicate that Mr. Munsell had devoted himself almost exclusively to the perfecting of his color system for the last twenty years. He realized forcibly the need of a new color system and found that although the spectroscope enabled him to study the various hues in light and classify pigments roughly by comparison, there was no instrument on the market which would satisfactorily enable him to standardize and classify value relations. The various photometers dealt with direct light rather than reflected light. The result of his investigation led him to the construction of the Munsell Photometer which he patented in November, 1901. This photometer was explained in detail in THE INLAND PRINTER for January, 1911, in "Color and Its Application to Printing." The Massachusetts Institute of Technology, The Harvard Medical School, Columbia University, Clark University, The University of Washington, at Seattle, and other colleges have installed this photometer. Five years ago there were perhaps one dozen in use.

Through his marriage Mr. Munsell was relieved of possible financial worry and thus was singularly fortunate in being able to devote the larger part of his time to the Munsell System of Color. His greatest enjoyment while on his yacht "Ahmed" was to work on color problems, and he told the writer in 1911, with considerable pride, that the returns from the system had paid for the yacht. It is to be regretted that he could not have lived to see the general adoption of his system, not only in art but in printing, paper, textile and other lines. His death in June, 1918, came as a shock to his many friends and associates, but before he died he had the pleasure of seeing his system adopted by the University of Chicago, Columbia University,

University of Minnesota, University of Iowa City and Ames College, besides being taught in the schools of Boston and New York. The Munsell system is now used by Ward & Gow, The Cheney Silk Company, and others. It is safe to say that twelve thousand students are being instructed in this system in New York alone, so that in a short time the printer will find that he will be expected to understand Munsell terminology. It is the purpose of these articles to try to present the Munsell system so that the printer will understand it and make it a simple and practical matter to apply it to his business. The late Prof. O. N. Rood, of Columbia University, New York, author of modern chromatics, had this to say of the Munsell system: "It is very successful. You have put an artistic idea into a scientific form. It now requires three descriptions — one from top to bottom for the adult mind; another, of the main points for youth; and third, in the simplest terms for children."

Mr. Munsell realized that the proper procedure of education in new color terms is to commence with the child. He devoted most of his life to the presentation of his color system to the child and to teachers of art in schools. In "Color and Its Application to Printing" I tried to present the system for the adult mind and for the special needs of the printing industry, but I believe that it was not presented in a simple enough manner and it will be my purpose in these articles to avoid technical comparisons and controversies over the naming of color qualities. The Munsell system has proved successful, and so successful that it is no longer necessary to prove that it can be applied practically to the printing industry. A testimonial by F. G. Cooper, a prominent New York artist, dated June 16, 1916, is, in part, as follows:

> When the formula of my individual chemistry was evolved, color was left out. I have no intuitive sense of color or color combination. Previous to my taking up the Munsell system I never produced a passable color job except by accident, and as far as possible I left color strictly alone. The Munsell system has given me by tuition what I lacked in intuition, and now colorwork is a very regular and at least commercially successful part of my business.
>
> A whole new phase of this bright world of ours has been brought within my comprehension and enjoyment, and I can unqualifiedly state that the Munsell system has proved the most useful and enjoyable piece of information that has ever come into my life.
>
> I can not think color without it, and I don't believe any one can think color better without it than they can with it. Color without it is as loose and evasive as was the improvising harpist of antiquity.
>
> Why, dog-gone it, all but an insignificant fraction of this world are groping around in its core of N, with occasional spots of color floating before their eyes. They blame it on their livers. What they need is a tonic for their (color) system Rx Munsell.

This story is told of Mr. Cooper: He was in California for his health and had made six car designs for the Maryland Telephone Company which were accepted. The color-schemes were according to the Munsell color system. Duplicate copies of the lettering, calling the colors, were sent to the Suffolk Engraving Company at New York, the printer and the ink-man. Proofs were submitted and the job printed without the necessity of color proofs.

It is unfortunate that the addition of color examples in a magazine of this kind is out of the question on account of the cost, but if it were possible to show examples of the standards in colors, the variance in the impression and the amount carried would at the best produce a variable standard. Mr. Munsell realized this and with his own hand standardized in imperishable enamels the colors that he had determined were the necessary standards. Let me ask every reader who is really interested in the subject of color to procure, before the next issue, a set of the Munsell Standards in middle value. Favor Ruhl & Co., 425 South Wabash avenue, Chicago, will be glad to furnish these at 10 cents, postpaid, which is cost to them. These enamel balls are permanent and protected from dust. Like our standards in the Department of Weights and Measures in Washington, they have been made with the utmost care.

In the next issue I will define the three dimensions of color and discuss the first dimension, hue. Without these standards it will be impossible to form any conception of the exact color about which I am writing, as the Munsell blue is not the ultramarine which we are so often led to believe is the fundamental or primary.



STARTING EARLY.

Roger W. Gilpin, Son of Ernest W. Gilpin, printer, Richford, Vermont.

HOW SOME TYPOGRAPHICAL ERRORS ARE PREVENTED.

BY ROBERT F. SALADÉ.

With every proof which is sent to a customer for reading, The Benjamin F. Emery Company, of Philadelphia, attaches a small printed slip, reading as follows:

> The enclosed proof is sent for your approval. We will not print the job until the proof is returned, unless we receive your special orders to do so. Neither the paper nor the printing of the proof is a sample of the work as it will actually appear when your order is completed.
>
> Alterations (other than typographical errors) will be charged extra.
>
> 1.— Read the proof carefully, especially for names, addresses and technical words, and mark all corrections legibly on the margins.
>
> 2.— Return the original copy with the proof, otherwise we can not hold ourselves responsible for typographical errors, except such as are marked on the returned proof.
>
> 3.— Mark "O. K.," or "O. K. with corrections," as the case may be, on the proof, signing your name so that we may know that the proof has reached the proper authority.
>
> An observance of these few suggestions will prevent most of the typographical errors which sometimes occur in printing.

All master printers should follow a system of this character, as many business men do not seem to understand the practical purposes of a proof-sheet.

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

The New Year Outlook for Processwork.

Processwork, like everything else, will never be the same as it was before the present world upheaval. The cost of production will continue to be higher, the applications more select and the uses confined to necessities. The higher prices for paper will prevent the former lavish use of illustration, as well as printing, it is feared. Cheap engraving has gone the way of the colored comic supplement, and in its place comes higher quality engraving for which rotary photogravure will set the pace. The taste of the whole public has risen to demand better illustrating. It will be found that French art and architecture will influence our artists, leading to a greater refinement in everything pictorial, while the vulgar and barbaric in art, which was being inflicted on us by a subsidized propaganda, has been killed off. The first to sense public taste are advertisers and it is in illustrated advertisements that this change is now noticeable. It behooves every one connected with processwork to cultivate their art appreciation. If they have never practiced drawing or dabbled in color it is never too late to begin, and if they have had elementary training in drawing they should pursue it further. The tendency in processwork is for less product but higher quality, at better prices, so that the artizan engraver needs to train his eye and hand to greater skill in his art. The misfit workman who should have been a plumber or blacksmith will find himself out of a job and his place filled by the man with art training.

Offset Press Photo Prints.

"Photoengraver," Boston, writes: "We have a neighbor, a lithographer, who is thinking of putting in an offset press. He wants to know if we could not make in our engraving-plant an occasional reduction for him on his grained zinc so that he could pull transfers from it. We would like to accommodate him if it would not upset our present methods of working or necessitate new equipment of any kind. Our foreman asked me to write you about it."

Answer.— You can accommodate your offset friend without any additional equipment. If he wants half-tone prints you will make them with a 100, 120 or 133 line screen, never finer. The negatives should be overexposed to almost close up the high-light dots. When sensitizing the grained zinc, which he will furnish, you should be careful not to clean it with charcoal. All it requires is a slight etch while brushing in a very weak nitric acid bath. The regular albumen sensitizer for zinc is used with the addition of a little glue. The following will be found to develop easily when printed from a proper negative: White of egg, 1 ounce; water, 8 ounces; Le Page's glue, ¼ ounce; ammonium bichromate, 20 grains. After flowing, whirl the plate. When the image is printed on the zinc by light it is best to roll up with an ink, half transfer and half printing-ink, as this gives a sharper image on development in water. After development and good washing, cover the developed print on the grained zinc with wet blotter and deliver it to the lithographer wet, as he will rub it up with an asphaltum and gum solution or treat it with some "dope" that each lithographer takes pride in considering his own secret and which we engravers are supposed to know nothing about.

Surprints.

"Photoengraver," Montreal, writes: "To settle a dispute in our shop will you kindly answer in the next issue of The Inland Printer which is the best way to make a line-engraving with a half-tone background? I mean when you have to show lettering and half-tone together, as shown on sample enclosed. 'A' says that you must have two negatives, a line-negative of the type and then a half-tone negative, made from a sheet of white paper. The half-tone is printed on the copper and only half burned in, when the copper is coated again with enamel and printed under the line-negative, then the enamel is developed and burned in completely. 'B' holds that you make two negatives, one line and one half-tone, only you print them both on the same coating of enamel, while 'C' claims that only one negative is necessary — that the line and the half-tone negative are made on the same sensitive plate. Which method will not give a saw-tooth edge to the lettering caused by the half-tone dots interfering?"

Answer.— All three methods will give the "saw-tooth edge to the lettering." The method suggested by "C" is impractical; the one proposed by "A" is the most expensive one and presents difficulty in developing the half-tone free from scum, while "B's" method is the one commonly used. The "saw-tooth edge to the lettering" is due to making the half-tone negative so that the dots require long etching to reduce them fine enough. The print on the metal should be about as the final result is wanted, then a slight first bite should be given, and depth obtained after either rolling up or powdering four ways. This double printing on metal is called "surprinting."

Business Revival Signs.

A sign of the coming revival of processwork and its allied printing-trades is found in the inquiries reaching this department from those who want to go into business. From Durango, Colorado, the query is: "Where can I get particulars and information regarding gelatin printing?" A correspondent in Springfield, Massachusetts, wants to get books and cost of rotary photogravure, while one in Birmingham, Alabama, is looking for a plant for offset printing and books on the subject.

Answer.—None of these querists apparently ever considered where they are going to secure the workmen for these intricate photomechanical processes. They seem to think all that is required is capital or orders for work, and that with a few books and the supply men furnishing the plant they are on the way to big incomes. Processwork in the past has been strewn with business wrecks from that cause. Combinations of workmen with little capital have started at processwork and succeeded, but capital without the proper combination of

workmen has only ended in disaster. One company in New York started with the simplest of all photomechanical processes — photolithography — and trusted that three-quarters of a million dollars in gold would see them through, but they lost it all. When capitalists undertake most enterprises they begin with an architect, engineer or expert; in processwork they trust to "luck," and later have reason to curse that luck.

Pictures a Universal Language.

A distinguished Philadelphian was the author of the famous maxim: "Don't be a clam." The equally distinguished firm of Gatchel & Manning send an engraving of a "hypoblastic vesicle of protoplasm"; or, in other words, "an edible bivalve



A Picture That Requires No Title.

mollusk of the family Ostrea virginica," but which those not so scientifically educated as Philadelphians are would call just "an oyster." All the description in all the languages of the world would not give one as perfect an idea of it as this picture does, which proves the value of illustration above words and that pictures are a universal language, particularly when the engraving is a masterpiece as this one is.

Iron Chlorid Etching-Bath.

F. D., Columbus, Ohio, asks a question that is ever old and still ever new about the proper strength of the iron chlorid etching-bath.

Answer.— It has been replied to in many ways in these columns and it is a question on which there will always be much difference of opinion. If the etching-solution is used in a rocking etching-tub, then a fresh solution might be used at 35° B. After use it will, from the copper dissolved in it, test higher and will be found to work better when it reaches 38° B. Some of the old solution can be taken out each night and an equal amount of fresh solution at 35° B. added. In the etching-machines which throw the iron at the plate in a spray with paddles it has been found that the iron solution can be used for a month, with only a slight addition of fresh solution to keep it up to the right height so that the paddles reach to the proper depth. So much depends on the temperature. It has been shown by experiment that an iron chlorid solution at 60° F. that would etch a plate deep enough in thirty minutes would at 110° F. etch a similar plate the same depth in one-half the time.

THE GUILD PRINCIPLE IN PHOTOENGRAVING.

Under the heading "The Guild Reappears in Industry," John A. Fitch tells in *The Survey* for November 16, 1918, how the photoengravers' union of New York provided the scale of prices at which engravings are to be sold in that city. From that article the following paragraphs are taken:

"It was the shifting of the center of gravity of an industry that took place on November 1, when a new price-list for photoengraving went into effect in the city of New York. By announcing the new price-list to their customers the employers passed over to the photoengravers' union responsibility for the business at a vital point, for the price-list was not of their devising. It was drawn up by the union officers in the form of instruction to their employers.

"Some time ago the members of the union reached the conclusion that their employers were not good business men. Competition in its most destructive form reigned supreme. No uniformity in the selling price of the product existed. With few exceptions each manager of a shop tried to extend his business by undercutting his rivals. Their methods, as some of the employers will admit, were the reverse of sound business procedure, for, instead of finding their costs first and then trying to fix upon a price that would yield a reasonable profit, they fixed their prices first, at whatever point seemed necessary to get the business and tried to adjust their costs accordingly.

"The result was that the union had a hard time getting the wages of its members raised. When they presented their case to an employer he was able to prove that he could not afford a raise. So the photoengravers, who are craftsmen of high skill, had no wage increase for two years. The minimum rate on November 1 was $30 a week, the same as that of unskilled workers at the Ford Motor Company, and $5 a week less than the wage received by laborers in the steel mills.

"Last May the union took the matter up in earnest. A Committee on Conditions and Trade Abuses was appointed and began to investigate. A final determination was reached by October, when the price-list was sent to the employers with instructions to put it into effect on November 1. In the letter accompanying these instructions President E. J. Volz wrote: 'Enclosed herewith find minimum selling base for photoengravings as adopted by the members of this union for their protection, the disregard of which will result in our requesting the withdrawal of our members from your employ.' So here we have a complete overturning of the usual arrangement. Here is a union that does not make requests concerning working conditions; it issues directions with respect to the very nerve-center of business arrangements, the price at which goods are to be sold; and the employers do not make any retorts about running their own affairs — they comply with directions.

"No union could do what this union has done if it were not very strong. It must not be supposed that the employers are enthusiastic about it. They grumble but they fall in line, for the union controls the labor supply. There are between 1,400 and 1,500 photoengravers in New York, and all but about 75 belong to the union. Another factor enabling the union to exercise control is the character of the industry. The photoengraving industry comes very close to being a guild. The employees are craftsmen, working with hand tools, and the result of their work is a distinctive product made for an individual customer. The relations between the industry and the customer are, therefore, personal.

"In the meantime we have, at the very moment when talk of democracy in industry as well as in politics is at its height, a movement in the direction of industrial control by the workers that is without precedent short of the guild period that antedated the factory system. There is no reason why it should not go further in this industry or in others where similar conditions prevail."

SOME FORMULAS FOR BOOKBINDERS.

In Two Parts — Part I.

COMPILED BY E. R. MASON AND G. HOSTICK.

THE information contained in the following has been carefully compiled with a view to the betterment of the finishing trade. These recipes, formulas and hints are, for the most part, unknown to members of this profession. The exceptionally small number of finishers who possess knowledge of this sort have taken extreme care that their "trade secrets" should not become public property. If a finisher discovered a new and better way of doing a certain part of the work he invariably kept the matter to himself. 'Tis sad, but true, that most finishers are loath to impart information to a brother workman, hence the apprentice has, indeed, a hard row to hoe. It is almost impossible for the beginner, or, for that matter, the ordinary finisher, to successfully overcome the many and varied difficulties encountered in the ordinary run of finishing, and more especially the higher grades of work. This work requires a vast and superior knowledge of the intricacies involved in order to accomplish satisfactory results. From our own experience we know that the average workman does not possess this knowledge, which constitutes the chief reason why the compilers have hereby caused the following to be published. All bookbinders and finishers are urged to carefully preserve every item; cut them out and paste in a scrap-book. The chances are that some day they will be glad that they did. This will be necessary, as future reference to washes, fillers, sizes, leathers, etc., will be made by number.

Leather Washes.

No. 1.— Vinegar. Pure cider vinegar may be used as a wash for any leather without harmful effects.

No. 2.— Lemon juice. Use in place of vinegar on leather of delicate shades.

No. 3.— Ammonia. Commercial aqua ammonia, diluted one hundred to two hundred per cent with water, makes an excellent wash for dark-colored roans, sheep and skivers. The darker the leather, the stronger the solution. However, this wash should not be used on moroccos, levants, or light shades of leather.

No. 4.— Muriatic acid.* Dilute with water to taste slightly sour. Use only on black leather.

No. 5.— Nitric acid.* Same as No. 4.

No. 6.— Glycerin and rose-water. To one teaspoonful each glycerin and rose-water add five teaspoonfuls water. This is not only a cleanser, but will keep the leather moist a considerable length of time, and also render it soft and pliable. Excellent on leather where a softening of the material is desired.

No. 7.— Oxalic acid.* Dissolve two tablespoonfuls oxalic acid in one quart water. This wash will prove very effective when used on dirty and greasy leather, but it should not be used on bindings when permanency is desired. Quite often the stamper experiences trouble when stamping black leather, especially black ooze sheep. The die rapidly fills up with a gummy substance, which necessitates the removal of die from stamping-press for cleaning. Should this trouble occur, wash the leather thoroughly with above solution. Dissolved in wood-alcohol, oxalic acid is an excellent wash for cleaning the backs of electros and brass dies just before mounting. The die-block should also be cleansed with it. Strong fish-glue, diluted with vinegar, makes a superior preparation for mounting the die on the block.

One tablespoonful of wash No. 7 mixed with two gills water and one tablespoonful prepared paste, used as a wash and filler combined, fills the pores of the leather, giving it a calf effect, or finish. If this is desired the leather should not be burnished. No better combination than this could be desired for blank books and loose-leaf devices.

*Note.— In several of the formulas given here, muriatic, nitric and oxalic acids are recommended. These will be found especially in leather washes Nos. 4, 5 and 7, and in the black dye for red leather. In connection with these formulas it must be stated that, inasmuch as the acids referred to will, in time, prove injurious to leather, they should be used with great care. They are recommended principally for temporary bindings or bindings that are not expected to last for more than ten years. On permanent bindings — that is, bindings that are expected to last for a greater number of years — these acids should not be used. Leather wash No. 7, however, is used to a large extent by law-book finishers for cleaning law lamb and sheep. Washes Nos. 4 and 5 should be used only in extreme cases, where the leather is very greasy and dirty and contains foreign matter of any sort. The essential oils — such as oil of wintergreen, cloves, sassafras, peppermint and lemon — mentioned in the various formulas are used merely as preservatives and deodorizers, but are not absolutely necessary as they do not affect the working qualities.

Fillers.

Certain leathers require certain fillers; therefore, to avoid confusion, it has been deemed expedient to divide the leathers into different classes. Future reference will be made by class number.

Class 1.— Comprises genuine russia, American russia and cowhide; buffings in blank-book finish, calf finish and water grained; English and American calf; roans and skivers in paste, water and straight grains, calf finish law, and blank sheep; pass-book skivers, title skivers and bat wings.

Class 2.— Comprises American russia, or cowhide, buffings, calf, roans and skivers in real levant and morocco grains.

Class 3.— Comprises genuine levant of French, English and American tannage in plain colors; marbled Turkish and cross-grained morocco in plain colors; marbled Persian india sheep in levant, seal and morocco grains; vienna grain in plain colors and marbled bock morocco.

Formulas for Fillers.

No. 1.— Alum paste. Into two gills of water put two tablespoonfuls prepared paste and ten drops of glycerin. Add a little pulverized alum, a teaspoonful will do. This filler is much more satisfactory if boiled for a few minutes. However, it is not absolutely necessary, but if boiled, add the glycerin just before the solution comes to a boil.

For leathers of Class 1, reduce with water to consistency of syrup. For Classes 2 and 3 it should be reduced to the consistency of rich cream.

No. 2.— Vinegar paste. Use paste No. 1, reducing with vinegar instead of water. Otherwise follow directions as given in No. 1.

No. 3.— Starch paste. Prepare by boiling rice-starch reduced with water as in No. 1. On sprinkled work, especially where iron is used in sprinkling, avoid using sour paste. It is better to prepare enough for the day's work only.

No. 4.— Vinegar starch paste. Either elastic, lump or rice starch may be used. Put a heaping teaspoonful of starch in a quart bowl and add enough vinegar to form a thin paste. Into an agate-ware vessel put one pint of vinegar and bring to a boil. Pour at once into the mixture in the bowl, stirring briskly to prevent formation of lumps. Never boil in a metal container. Iron and vinegar combined will darken the leather. Keep in a glass jar and, before using, stir with a bone folder or clean stick. Use on dark and medium shades of leather of all classes.

No. 5.— Isinglass. A certain brand of Russian fish-glue. Prepare as follows: Fill a half-pint cup with the isinglass, packed moderately solid. Pour into quart container and add one teaspoonful cream of tartar. Into this pour about three gills of boiling water, then add one gill of grain-alcohol. Stir and strain through a piece of unbleached toweling. A pinch of salicylic acid or a few drops of formaldehyde may be added just before the boiling water is poured in. Use while warm on moderately coarse grain leather and cloth.

No. 6.— Le Page's fish-glue. Dilute one part fish-glue with two parts warm water, adding a few drops of glycerin. Use on coarse leather, canvas and cloth.

Glair and Sizes.

No. 1.— White of egg glair. To the white of an egg add pure cider vinegar equal in bulk to one-sixth of the white of egg, or, in other words, mix one part vinegar with every six parts egg. To each part vinegar add six drops oil of wintergreen, six drops oil of sassafras and six drops syrup of squills. Beat the mixture well and let stand twelve hours. Remove surface crust and pour off slowly, taking care not to disturb the useless sediment at the bottom. Bottle tightly and keep in a dark, cool place. Mix in earthen bowl, never tin or other metal. Care should be taken when adding the oils. If too much is put in, the glair soon thickens and will turn white, and is useless in this case. Neither should glair be poured back into the bottle when once taken out for use. Dilute with from twenty-five to one hundred per cent water for stamping leather, the more porous leather requiring a stronger solution. For stamping cloth, one hundred to three hundred per cent water may be added according to the material.

No. 2.— Egg albumen glair. Put one-fourth pint egg albumen in a quart china bowl. Add one teaspoonful acetate of soda, one tablespoonful fresh milk and one and one-half pints cold water. Let stand about five hours. Carefully remove the scum, stir and let stand ten or twelve hours longer. Pour off into another bowl, taking care not to disturb the useless sediment. Strain through cloth if necessary. Add one-half teaspoonful oil of wintergreen and one-half teaspoonful oil of sassafras. Beat the mixture well. For stamping, dilute with water same as No. 1. If this mixture is kept sealed in a glass jar it will keep indefinitely. A good way to economize on egg albumen.

No. 3.— Bleached refined shellac size. Into a four-quart vessel put eight ounces bleached shellac, two ounces ammonia carbonate, commonly known as smelling-salts, and two teaspoonfuls oil of spike. Mix it well and add gradually one quart boiling water, stirring briskly. Place the vessel over heat and let contents simmer until every particle of shellac has been dissolved, then add one quart of boiling water as before, stir and strain. Keep the mixture bottled in air-tight container, both as a preservative and to prevent thickening.

This is an excellent size for all leathers of Class 1 where a gloss is not objectionable, but should not be used over acid or vinegar wash, as it will coagulate at once. However, should this occur, quickly remove the size with a sponge saturated in a weak solution of ammonia and water. Also avoid sizing the same spot twice, as streaks are likely to occur. One coat of this size is ample for all work. Care should be taken in heating the tools, as this size requires very little heat. Wash books with wash No. 2, apply fillers Nos. 1 or 3 and give one coat of size. Although hardly suitable for moroccos and levants, this size may be used on these leathers. In this instance, wash the leather with No. 6 wash. If leather is to be left grained (not polished) add one to three parts water to six parts size. For stamping cloth or paper with either gold or white or yellow metal, the size may be used full strength for cloth, and diluted one hundred to one thousand per cent water for paper. The weaker solution will be found suitable for dull-finished paper stamped in gold and where a glossy finish is desired.

No. 4.— Orange shellac size. To sixteen ounces orange shellac add four ounces powdered borax and two quarts of water. Let simmer in a double boiler until shellac is thoroughly dissolved. Remove scum on surface, strain and bottle. Use same as No. 3.

No. 5.— Egg albumen glair and bleached refined shellac size. By mixing the two solutions in correct proportions a superior size results. For best results on moroccos and levants mix as follows: Ten parts egg albumen glair to six parts bleached refined shellac size. The glair should be slowly poured into the shellac size, meanwhile stirring the latter briskly. For leather of Class 3 add seven parts water to one part egg albumen glair only. Two teaspoonfuls fresh milk should be added to each part glair. Let settle, skim and pour off as explained in No. 2. This combination may be used in all cases where glair can be employed. Should be used in connection with wash No. 2 and all the fillers excepting Nos. 2 and 4. It is not advisable to prepare this solution in large quantities as it soon spoils.

No. 6.— Liquid fish-glue size. Into a two or three quart crock put one pound of dry fish-glue, two teaspoonfuls each salicylic acid, oil of wintergreen and carbolic acid, and three and one-half pints hot water. Let dissolve and strain after diluting. For metal stamping dilute with two hundred to four hundred per cent water, according to material to be stamped. Leather requires a much stronger solution than cloth. Vinegar may be used in diluting in place of water. Filling in may be prevented to a great extent by the addition of a little ammonia. This preparation makes a much cleaner size than most of the varieties of liquid fish-glue obtainable at drug stores; and, besides, you have a preparation which is always uniform. If kept in a dark, cool place this solution will keep indefinitely.

This latter size (No. 6) is seldom used on leather, but more often on cloth. A very thin coat should be applied on cloth. This size will prove useful where others fail, and should be used accordingly. In stubborn cases, if the die will permit, blind-stamp the article and then paint in the size with a camel's-hair brush. Wherever possible, size only that portion which is to be stamped. As this size is susceptible to heat, the article sized with it is apt to become sticky during warm weather or if placed too close to heat, therefore care should be taken to see that but a thin coat is given.

Silk Stamping.

The stamping of silk is generally fraught with difficulties to the average workman. However, by carefully adhering to the following rules, little trouble, if any, will be experienced.

Wet process, A.— Into a quart china bowl (size of bowl is immaterial so it is large enough to admit the use of an egg-beater) put five teaspoonfuls white of egg, three teaspoonfuls water, fifteen drops grain-alcohol and twenty-five drops oil of lemon. Beat thoroughly with an egg-beater. Let stand over night, remove scum, and strain through a coarse cloth. Apply with a soft sponge as follows:

Size about five pieces of the silk just sufficient to impart an even color. Lay on metal (a laying-on medium is not required) and give a light impression, the die resting just a second on the silk and just hot enough to sizzle. Clean off the surplus metal with a soft sponge moistened with clean water.

Wet process, B.— For stamping with gold. Add about eight teaspoonfuls water instead of three when preparing the size, as gold takes a weaker solution than metals. Otherwise follow directions as in Process A.

After the stamping and cleaning has been done, and just before the silk is entirely dry, draw the material through the fingers a few times. This operation adds greatly to the beauty of the finished product and tends to restore the silk to its natural appearance. If the silk is heavy and of good quality this process will be found to be entirely satisfactory.

Dry process.— Size with same solution as explained in Process A. Allow silk to dry thoroughly. If aluminum is used, lay it on loosely and, after stamping, remove surplus with a tooth-brush, taking care to avoid rubbing the metal into the silk. For yellow metal or gold, lay on in the usual way, stamp and remove surplus with either rubber, flannel or cotton. This process requires a hot press with slow but firm impression.

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

How Is Illuminated Printing Done?

An Idaho correspondent writes: "How is illuminated printing done? I have read that zinc salts applied as a bronze would do it, but it does not." Can any of our readers help solve the problem presented by our correspondent?

Friction or Surgeons' Tape Prevents Wear on Angle Rollers.

A Wisconsin pressman sends the suggestion that if ordinary friction tape is wrapped around the composition of an angle roller where it is struck by the ink-plate it will prevent wearing. Where colored inks are used, surgeons' tape is better than the other grade as it has no gummy matter to degrade the tone of the inks.

To Relieve the Effect of Sticky Rollers.

At this season of the year when rainy and damp weather prevails, rollers sometimes fail to take ink readily. A pressman recommends the use of a weak solution of formalin to remove the moisture from the surface of the rollers. No doubt formalin will effect a partial cure for the trouble, but it will harm the rollers if used persistently. The effect is somewhat similar to the use of alum water solution. The old-time method of dusting the rollers with powdered magnesia, or rolling them on a dusty floor, will do less harm when they are sticky in damp weather.

Printing Vignette Half-Tone Plates.

An Indiana publisher writes: "Have you a book, or articles in old issues of your magazine, treating of make-ready and presswork in general on half-tones with vignetted edges? Our foreman and pressman are perfectly familiar with work on the regulation high-class half-tone, but are experiencing some difficulty with the half-tones with vignetted edges which we are using in catalogue work, and we are under the impression that you can give us information on this subject."

Answer.— Articles on the subject of vignette make-ready have appeared in this department at various times. The principal variation in vignette make-ready from the ordinary half-tone work is as follows: Reduce the height of the block about one point. Where no apparatus is available for shaving down the block it may be sandpapered sufficiently for the purpose. This should be done by removing the plate from the mount, and this can be done by giving the block several sharp blows on an imposing-stone to loosen the brads, which may afterwards be removed with a pair of pliers. The rubbing down of the top of the block gives a relatively high center and low edges, and in this operation the block should be changed about so that the rubbing is done four ways. This gives a fairly uniform cutting of the block. Paste an impression of the solid and middle-tone portions of the subject, which may be on thin book-paper, to the back of the plate in register with the design before replacing it on the block. When the make-ready has been started it will be observed that the impression of the vignette plates are faint as compared with the square-finished half-tones. This is as it should be, and the subsequent work of building up the overlay so that the various tones will print legibly is not especially difficult. Usually the impressions that have been pulled and cut out are assembled in advance, and this overlay is attached to the tympan or the mark-out sheet. An overlay made by any of the mechanical methods gives a delicately shaded edge where the high-light dots fade away without any abrupt line being visible. The pressman who is familiar with ordinary half-tone make-ready can readily adapt his knowledge to cover vignette make-ready. If an impression of a vignette plate is sent us we will mark it to indicate the manner of make-ready.

Want Bronze Retained More Firmly to Paper.

A Southern printer submits a box-label printed in bronze. It appears that the only trouble experienced is that the ink can be scraped from the smooth surface of the stock. The letter reads: "Is it possible to print gold bronze on blue glazed stock like the enclosed sample so that it will dry by absorption instead of by oxidation? On this sample the bronze can not be rubbed off, but it is very easily scratched off with the finger-nail. I desire to get a result that will be hard to scratch off. Do you know of any way that this paper can be handled so I can get the results I am after?"

Answer.— The gold-size that is used may be made more retentive for the bronze by the addition of a small amount of dammar varnish. The opinion of an ink expert was asked and he advised that about two ounces of dammar varnish be added to the pound of good gold-size for this grade of glazed stock. When the size was thoroughly set the effect would be to hold the gold more firmly to the paper. It may be necessary, however, to alter the proportions of varnish and size, as our suggestion is only approximate, possibly considerably less of the varnish will give the proper results.

Changing the Impression Screws on a Platen-Press.

A correspondent in Cameroun, West Africa, writes: "In the July number of The Inland Printer, which arrived only recently, I was greatly interested to note your reply to the California printer in which you state it is not necessary to change the impression screws, and while I would like to agree with you I wish to know how I can. Here we print everything from an envelope corner-card to a form 10 by 15 inches on a 10 by 15 Gordon. You would probably object to such a large form, but the amount of work to be accomplished on the one press forces such action. A form full of solid type, unleaded, takes some pressure. But some of my forms are corner-cards, and these can be printed after a 10 by 15 form by using a few sheets under the tympan, generally the tympan and one sheet; but where I experience difficulty is when I have a form that has a few lines near the bottom of the platen and a few near the top. If I do not change the screws, how will I do it? Changing screws is bad business, and even though I have the original 'set' marked, it never seems to return exactly. I would like very much to know your formula or method of procedure for

running work without changing the screws. I am not even a feeder, let alone a pressman, so I need help. Please let me hear from you."

Answer.— If you do find it necessary to alter the impression screws, it should not be a difficult matter to readjust the platen. Lock a large metal type in each corner of the chase. Place about six sheets of tympan and one hard packing sheet on the platen. Pull an impression and adjust the screws so the four letters print with equal legibility and pressure. If a heavy form is placed on the press later and the one sheet of hard packing is insufficient, the addition of another sheet may be necessary, with perhaps a slight increase of screw pressure. When a very light form is put on the press it will be necessary to withdraw the hard sheets and most of the light ones from the tympan in order to secure a sharp print. Aim to keep the screws set so as to give a uniform impression as indicated, and keep the lock-nuts tight. The foregoing, as a rule, covers all cases.

"The Weekly Times Annual."

We have come to look forward each year to receiving the annual holiday number issued by *The Weekly Times*, of Melbourne, Australia, the copy of which, for 1918, has just come to hand. The cover is attractively decorated, being printed from process-plates, and on the inside pages there are a large number of well-printed color-plates, all of which show the skill and keen judgment of the pressman. The letterpress and the half-tones in black and tints are exceptionally well printed. The presswork was executed under the direct supervision of J. V. Price, who, during the past few years, has contributed a number of excellent specimens of presswork to this department.

Printing Imitation Multigraph Letters.

An inquiry from a printer in Washington reads: "Please give details of printing imitation multigraph letters, or let me know of any book on the subject."

Answer.— Lock up the form in the usual manner. Prepare a hard tympan of manila and place the sheet of hard packing just under the second sheet below the top sheet. Make the form ready, and when it is ready to run attach a piece of china silk to the grippers, stretching it tight so the type will print through it. The best way is to make a hem an inch wide in both ends of the silk, then slip it over the grippers and move them out to tighten. If you are going to print on a cylinder press, lock the form with the silk drawn tightly over the type and the effect will be quite the same. No books on the subject have come to our attention.

HAND-FEEDING A SUPERSPEED JOB-PRESS.

BY EDWARD A. SEAGERS.

Eternal production is the price of profit from a high-speed job-press. If your press has an automatic feed, good and well; but if it is a hand-fed "superspeeder"— good night! I found that out through experience. Our "semiautomatic," hand fed, has a normal speed ranging from 2,750 to 3,000 impressions an hour, yet the best output we were able to get was 2,200 printed sheets an hour in spurts of an hour or an hour and one-half. A day's production would average 1,800 per hour for actual running time. The productive hours for a week would figure out at 1,500 per hour. I investigated. The press was all right. It was the human element — the feeder — that failed. The spirit was willing, but the flesh was weak. Then I made an experiment. I "broke in" another feeder and drew up a plan of team-work for the two operators to follow in handling the press. Each feeder was to have charge for a half-day only. If it was A's turn to run the press during the forenoon of Monday, B worked on the slower presses during the morning and took charge of the "semiautomatic" at one o'clock, while A transferred over to the Gordons. The plan worked. It provided a fresh feeder every half-day, thus avoiding that nerve-killing stunt, the monotony of constantly working at high speed, and did it without losing the time of the "off" man. It created a friendly spirit of rivalry, for if A made a particularly good run in the morning, B saw to it that the average did not drop in the afternoon. And, finally, it raised the average output to 2,000 copies an hour, actual running time, without the penalty of having a nerve-racked feeder at the end of the week.

TAKING CARE OF PRINTING-PRESSES.

BY LOUIS A. SCHMIDT,

Mechanical Engineer with R. Hoe & Co., New York.

Many printing-establishments have their own machinists to look after the machines and to do the required repair work. The repairs needed will to a great extent depend on the efficiency of the machinist, which may be illustrated by the following: In a certain pressroom a machinist was employed to look after the presses. He was a high-priced man, but, being capable and industrious, he kept the presses in first-class order. Breakdowns seldom occurred, and the repair account was therefore very small.

The business manager, looking over the small account for repairs, considered the high-priced machinist rather an extravagance, the more so as he very seldom observed the machinist working very hard. All he saw him do was hammering at keys, tightening up nuts and bolts, and apparently examining parts of the machines. The manager thought this to be more or less of a bluff, and communicated with the proprietor about the high-priced machinist and his doings. The outcome was that the machinist was discharged and a cheaper man engaged instead.

Things went along smoothly for a few weeks. The cost of repairs was no higher than before, but gradually the account for repairs started to go up and at the end of several months the cost of repairs and breakdowns was alarming, to say nothing of the delay in running the presses.

A good machinist will see, first of all, that all parts of the machines are properly oiled, not only the bearings but also the gearings. The oil used for lubricating should be of the very best quality, for, although it may be more expensive, it will be the cheapest in the end. Proper oiling prevents hot bearings, which in an good many cases are the cause of breakdowns.

A good machinist will test all the keys, bolts and nuts at certain intervals so that there is no chance for them to get loose and drop out, and thereby cause a serious breakdown. If he finds that a certain key or bolt is often loose, he should investigate. Maybe the key is not accurately fitted. The thread of the bolt or nut may be worn, or the bolt may be too short, in which case they should be replaced.

The machinist should examine the gears, cams, rollers, studs, etc., and, if showing too much wear, they should be replaced before they break or cause considerable more expense.

If certain gears or, in fact, any parts of the machine wear too fast, or disproportionately, the cause should be ascertained; if the gear is an idler, perhaps the stud is loose or bent, or the bearing is not of the proper material.

A first-class machinist will, of course, do all this; the cheap or inexperienced man, however, does nothing of the kind. He simply waits until the machine breaks and then repairs it.

It may look to a man who is not a mechanic as if the machinist were loafing when he observes him going around hammering at a key or tightening up a nut or bolt, but one knock of the hammer at the right time may save his employers a lot of money. There is no question that a good many breakdowns will be avoided by the machinist keeping the presses in perfect trim, but, in spite of this, some may occur which are caused by unforeseen accidents.

JOB COMPOSITION

BY J. L. FRAZIER.

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

A Contest.

T. L. Turner, progressive manager of the *Belzoni* (Miss.) *Banner*, is desirous of securing the best possible design for his letter-head. Realizing that leading typographers are readers of this department of THE INLAND PRINTER, he has asked us to announce for him a competition on the composition of his letter-head design. Since the purpose of this department is to stimulate interest in and to promote good typography, it is appropriate that Mr. Turner's offer should be made in these columns. It is possible, too, that Mr. Turner's offer will stimulate others to make offers of a similar nature.

Mr. Turner will give five dollars ($5) to the compositor who submits to him the best design for his letter-head, and a year's subscription to THE INLAND PRINTER to the one who submits the design which he considers second best. While, of course, these prizes are not large, the number who have entered contests conducted by this journal in the past indicates that contestants are not interested primarily in the intrinsic value of the prizes, but more particularly in the honor incident to participation. It is hoped, therefore, that the same spirit will prevail as indicated in the past and that a large number will enter this contest. Every man who enters will contribute something to the benefit of the craft as a whole, in which he also will share, as the showing of a variety of settings of the same copy in THE INLAND PRINTER will prove instructive and inspirational to all.

To make this proposed comparative showing, THE INLAND PRINTER desires that all who submit designs to Mr. Turner will also forward duplicate proofs of their entries to this office.

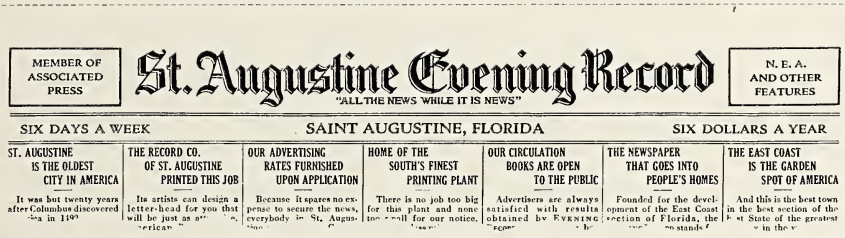
The copy which Mr. Turner desires to have arranged for an 8½ by 11 inch letter-head sheet is as follows: "Banner Publishing Company. W. L. Toney, Proprietor. T. L. Turner, Manager. Publishers *Belzoni Banner*. Job and Commercial Printers. Excellent Facilities. Exceptional Workmanship. Prompt Delivery. Belzoni, Mississippi."

4–5

The designs are to be printed in two colors, each contestant to make his own choice. Ornamentation of an appropriate nature may be employed. Two press-proofs to be mailed to Mr. Turner, Belzoni, Mississippi, and two proofs to Editor, Job Composition Department, 632 Sherman street, Chicago, Illinois, not later than February 1.

Standardization for Repetition.

The movement toward standardization of catalogue sizes for convenience in filing, etc., and the regulations of the Government limiting the sizes of paper manufactured as a means of economy and conservation have stimulated much thought on the part of advertisers and printers. Out of the difficul-


MEMBER OF ASSOCIATED PRESS

St. Augustine Evening Record

"ALL THE NEWS WHILE IT IS NEWS"

N. E. A. AND OTHER FEATURES

SIX DAYS A WEEK — SAINT AUGUSTINE, FLORIDA — SIX DOLLARS A YEAR

ST. AUGUSTINE IS THE OLDEST CITY IN AMERICA	THE RECORD CO. OF ST. AUGUSTINE PRINTED THIS JOB	OUR ADVERTISING RATES FURNISHED UPON APPLICATION	HOME OF THE SOUTH'S FINEST PRINTING PLANT	OUR CIRCULATION BOOKS ARE OPEN TO THE PUBLIC	THE NEWSPAPER THAT GOES INTO PEOPLE'S HOMES	THE EAST COAST IS THE GARDEN SPOT OF AMERICA
It was but twenty years after Columbus discovered [illegible] in 149[illegible]	Its artists can design a letter-head for you that will be just as at[illegible] [illegible]erican	Because it spares no expense to secure the news, everybody in St. Augus[illegible] [illegible]	There is no job too big for this plant and none too [illegible] for our notice.	Advertisers are always satisfied with results obtained by EVENING [illegible] [illegible]	Founded for the development of the East Coast section of Florida, the [illegible] [illegible] stands [illegible]	And this is the best town in the best section of the best State of the greatest [illegible] in the [illegible]

While this idea of reproducing a strip off the top of the first page of a newspaper as the publication's letter-head design is by no means a new one, the plan of utilizing the head-lines at the tops of columns for setting forth interesting facts concerning the paper is a modification of the original practice which is worthy of consideration.

ties incident to war time, practices have developed which should have equal value at all times.

The old idea that successive advertising appeals must be totally different in appearance to prove resultful has lost considerable ground, while the cumulative value of repetition afforded by similarity of appearance in printed advertising forms is coming to be recognized more and more as time goes on.

Among the converts to this last-named idea is W. S. Campbell, advertising manager of The Miller Rubber Company, Akron, Ohio, who, in sending THE INLAND PRINTER a copy of that company's latest service book, "Guide to More Tire Mileage," wrote interestingly as follows:

"Basically, we are most interested in this, our latest booklet, because it is strictly in line with our idea of standardized advertising. We feel that many advertising men, in their anxiety to get 'something different,' are too often prone to conceal their institutional identity from regular customers to such an extent that the advertising loses much of its value.

"In other words, the 'something different' idea is sometimes carried so far that were all of the advertising man's productions and ideas placed before him on a large board, when he observed the variety, the many colors, the different sizes, the freak

folds and peculiarities of design, it would be hard for him to realize that it all belonged to the same house.

"And, would the individual receiving this strange assortment of advertising-matter at different intervals recognize it as all coming from the same house? I'm afraid he wouldn't.

"We believe absolutely in standardizing advertising the same as a product. The continuity of impressions is its only success. Europe, in what some have termed an apparent indifference to advertising, seems to have grasped and held the basic idea — continuity. This can be applied not only to frequency of insertion, but to design and appearance. Many European concerns place an advertisement in a publication and let the same copy run for twelve months without change. While I am not defending such laxity in keeping the copy fresh and up-to-date, I do insist that they have the right basic system for obtaining recognition for their copy through continuity in their arguments.

"I have not touched on the economy of standardizing direct advertising, because the economy is too apparent to be worthy of discussion. It is obvious that where similar colors and similar booklets are being run together they can be cut from the same size sheet, thus reducing the amount of work for the advertising staff and at the same time saving money for the company.

"Standardization and Continuity are brothers. They will work hand in hand when all big advertisers use stocks and inks within the confines specified by the War Industries Board."

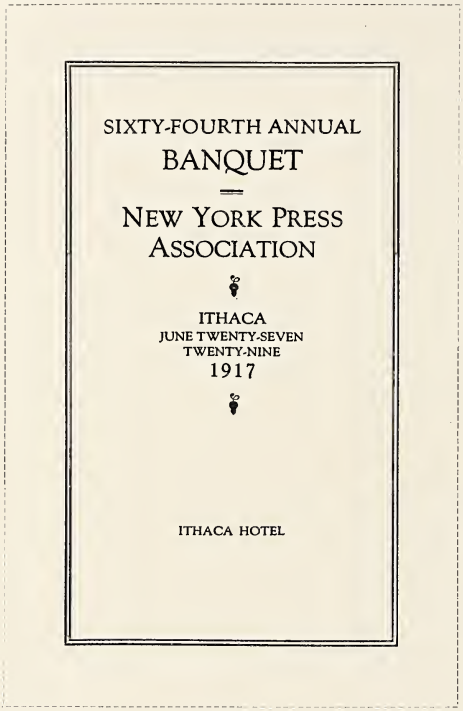


Fig. 1.
One of a number of one-color designs which R. C. Stuart, Ithaca, New York, selected for treatment in two colors to illustrate the increased effectiveness resulting from the use of the second color, as illustrated in Fig. 2.

The Extra Color Helps — and Pays.

R. C. Stuart, of The Cayuga Press, Ithaca, New York, is a wide-awake typographer who is continually on the lookout for ideas which will assist him in improving the quality of his work. As a consequence, the product of the house with which he is identified has been steadily improved. In sending The Inland Printer a collection of samples of Cayuga Press printing some weeks ago, Mr. Stuart gave expression to some of his deductions as follows:

"While going over The Cayuga Press samples the other day I selected several one-color specimens, reset them and printed them in two colors. Needless to say, there was a marked improvement. We are displaying them side by side in our display cabinet to demonstrate the value of color, and to convince our customers that good printing is worth while."

Here, indeed, is an idea that other printers can practice to advantage, and not only improve the quality of their work thereby, but increase the volume of their business, and, incidentally, their profits. It is conceded that it is easier to realize a good price for two-color printing than for the ordinary one-color product. Absolute evidence has often been cited to show that advertising done in one color was not nearly so productive in results as similar advertising in two colors.

To illustrate the point made by Mr. Stuart, we are reproducing herewith two printings of the same design, one in black only and the other with a touch of color.

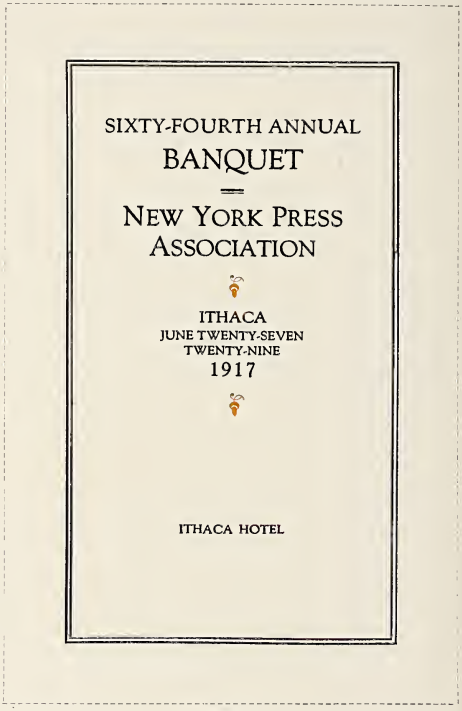


Fig. 2.
A reprinting such as this, appearing in a printer's sample-case alongside the same design in black only, should stimulate a demand for the extra color on the part of customers who see and compare the two.

SPECIMENS

BY J. L. FRAZIER.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in package of specimens, unless letter postage is placed on the entire package. Specimens should be mailed flat, not rolled.

EDWIN H. STUART, Pittsburgh, Pennsylvania. — All four of the advertisements for The Union Trust Company are effective in display, and, because of the simplicity of their arrangement and the readable character of the type-faces employed, legibility is excellent.

BOOKWALTER-BALL PRINTING COMPANY, Indianapolis, Indiana.— The "Thanksgiving" wall-card is a most pleasing thing. It is reproduced on this page, but, of course, in our one-color reproduction we can not give a good representation of the exceptional beauty of the original.

SIMON TRUST, Pittsburgh, Pennsylvania.— Both announcements for Goldstein & Perlman are appropriately treated in Caslon Old Style italic, which is neatly and effectively arranged, and printed in such manner as to reflect in an admirable manner the character of the firm's business, millinery.

C. J. WOOLSEY, Poughkeepsie, New York.— Your handling of Harry W. Leggett's handsome design of the poem, "In Flanders Fields," is most pleasing. We consider that you have improved on our printing of the same design in THE INLAND PRINTER. The raised panel adds to the effect of the pleasing printing.

W. S. CAMPBELL, Akron, Ohio. — The booklet, "Guide to More Tire Mileage," has been produced in a very satisfactory manner throughout. The plan of The Miller Rubber Company of having all its advertising standardized in appearance in order that the cumulative value of repetition may be obtained is a good one.

JOHN HARTENSTINE, Norris. Pennsylvania.— Your folder containing suggestive Christmas greeting forms is a very satisfactory piece of work. The several designs are appropriate in text, are well set and nicely printed in red and green, the most satisfactory color combination for use on holiday printing. It is regrettable that the rules were locked up so poorly, as the bent appearance of the borders suggests careless workmanship.

SAFEPACK PAPER MILLS, Boston, Massachusetts.— The various labels, hangers, etc., hand-lettered for you by F. G. Cooper, and printed by the Marchbanks Press, New York city, are decidedly unusual and forceful, as, of course, is to be expected when that master of the lettering-pen is called to service. The bold style of lettering employed, which was admirably printed in red-orange and black on buff-colored antique stock, produces an effect which is wholly satisfying in every respect.

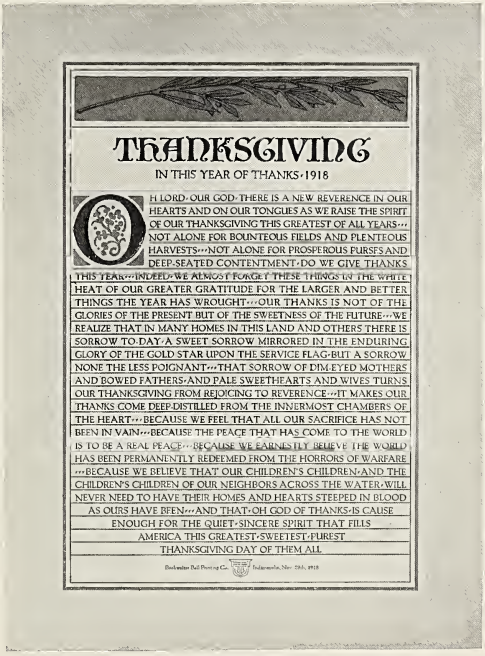
EDWARD F. KYSELA, Sapulpa, Oklahoma.— We commend you for the general excellence of all specimens you enclosed in the last package sent us. The blotters for The Jennings Printing Company are especially interesting, and should prove effective advertising. Guard against a tendency shown in several specimens of crowding lines of capital letters too closely. At best, capitals are relatively illegible, and they require considerably more white space between the lines than lower-case.

S. H. MUSICK, Bureau of Printing, Manila, Philippine Islands.— The two posters for the Fourth Liberty Loan campaign are decidedly interesting, especially since, as far as we may determine, one is printed in Chinese and the other in the Filipino language. Considering the limitations of your engraving equipment, it is remarkable indeed that such excellent work could be done, as the posters compare favorably with those issued for the Loan in this country, where every advantage in the matter of equipment was at the command of the engravers.

GAZETTE PRINTING COMPANY, Montreal, Quebec.— The jewelry catalogue for Mappin & Webb, Canada Limited, is wholly distinct in so far as catalogues of this nature go. Not only is that true because of the character of Franklin Booth's design, but in large measure, also, because of the odd color of cover-stock which was employed. The workmanship throughout — the making of the plates, typography and presswork — is of a high order of excellence, the production in its entirety comprising a fitting representation of the possibilities afforded by your complete organization. The title-page and an introductory page are reproduced.

ARTHUR C. HARTWIG, Detroit, Michigan.— The page announcing the Monday Luncheon of the Typothetæ, at which George McCormack was the speaker, is neat and pleasing. It is not as effective in display as it would have been had some of the unimportant matter been set in smaller type in order that the display features might stand out more prominently on account of greater contrast afforded by variation in size of type and by increased white space. The border is a little too conspicuous, which also tends to minimize the prominence of the type-matter.

HOWARD VAN SCIVER, St. Augustine, Florida.— We admire every specimen in the last package you have sent us. The catalogue for the L. B. Skinner Manufacturing Company is an admirable specimen of printing. the text-pages being very interesting in appearance and legible to a high degree. The cover-design is quite



Handsome wall-card by the Bookwalter-Ball Printing Company, Indianapolis, Indiana. In the original the wide "bled" border and those portions of block initial which appear light in our reproduction were in light blue. A deep olive-green was employed for printing the inside of the olive branch, while the background of the narrow pane surrounding this olive branch was in gold. Gold also appeared in the initial, being used for printing the decoration inside the letter proper and for the four triangular corners; also for the rather heavy narrow rule inside the wide blue border. All the other rules and the inside of the initial letter "O" were in red, while the type and outline of initial letter "O" were printed in black. The colors used blended into a most pleasing effect.



STRIKING TIMELY COVER OF HOUSE-ORGAN
OF THE FAITHORN COMPANY, CHICAGO

The issue of *The Stamp* on which this cover-design was used came out shortly after the signing of the armistice ending the war. In sending the plates, W. E. Marquam, of that company's executive staff, wrote as follows: "When the armistice was signed we were in the midst of printing the November number, and we "killed" the cover in use and substituted the one that you have asked about. This one indicates the rise of democracy, designated by the Statue of Liberty, above autocracy, which is indicated by the candle burnt out on top of the helmet"

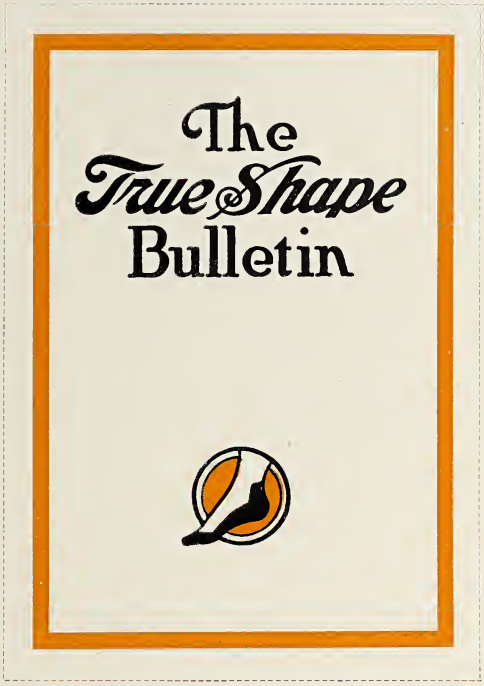
striking and effective, but the title-page is neither pleasing nor legible on account of the use of capital letters, which were also of a much larger size than was necessary or desirable. In advertising work, particularly, capitals should be used with restraint, using only a line or two at most for short lines demanding special emphasis, and sometimes for signatures.

O. L. Lilliston, Philadelphia, Pennsylvania.— *The True Shape Bulletin* is an especially interesting house-organ, gotten up in excellent style throughout. The cover is striking and effective to say the least, in spite of the severely simple character of the design. It is reproduced in two colors as printed on this page.

Joe W. Short, Ottawa, Ontario.— Specimens of your work in layout and design, as produced by The Mortimer Company, Limited, offer no opportunity for constructive criticism on our part. They are correct as they stand, the result of a close application on your part of the fundamental laws essential to good typographic design. The advertising booklets for your company, "Do You Agree?" "Victory by the Flank," etc., are effective, and they are so arranged that reading is made a pleasure instead of a task, which fact further increases their advertising value. It is little wonder, considering the excellence of the campaign of that company, that The Mortimer Company won the Acorn trophy for 1918.

Arthur C. Gruver, Pittsburgh, Pennsylvania.— The contrast between the advertisements set in the local daily newspaper composing-rooms and those composed under your direction in the plant of the Republic Bank Note Company, from which electrotypes were furnished the papers, is enlightening on the subject of legibility and effectiveness of advertising composition. They demonstrate the value of giving attention in advance to the layout as against the practice of placing the copy in the hands of the newspapers' compositors on the day of publication. Unfortunately, also, newspaper advertising compositors have not kept abreast of the advance in advertising and typography as the job-printers have, conditions of their employment being largely responsible. The various job specimens are excellent also, in thorough keeping with the standard of your work, which is consistently maintained. The slip designed by you for the company you are associated with, and which is placed in the last check-book of an order, is far and away superior to the one previously used. As a demonstration of how much more legible one style of type and arrangement may be than another, as well as to show how much more pleasing it may also be, we are reproducing one herewith and the other on the following page.

Jay D. Rudolph, Oswego, New York.— The text-pages of *The Vocationist,* organ of the State Normal and Training School, are nicely handled, typography in Cheltenham Wide being quite legible. Margins are pleasing, head-lines are satisfactory, and initials are used in such a way as to embellish the book. The cover-design is not satisfactory, however, on account of the lack of balance occasioned by placing the words of the title to the left, while the illustration and remaining type-lines of the page are in the center. The underscoring of these two lines was also needless, as the lines, being the largest of the design, already had sufficient prominence. Presswork throughout is of a very good grade.

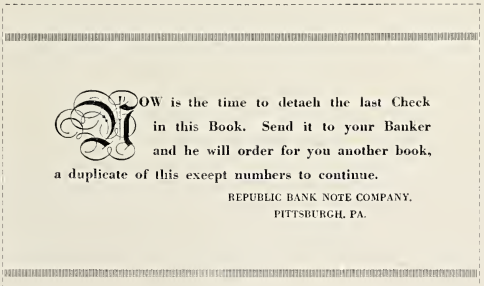


Striking though extremely simple house-organ cover-design by O. L. Lilliston, Philadelphia, Pennsylvania, an unusually talented gentleman who sells printing, writes copy for his customers and does much of the hand-lettering required for the work that he handles. The cover here shown illustrates a very good use of standardized name-plate lettering, a plan which should be followed wherever possible.

John A. Price, Harrisburg Pennsylvania.— The card which your employer, Harry J. Kurzenknabe, carried with him to the A. F. M. convention is quite a novelty, especially because of the manner in which his portrait is handled thereon. For the benefit of our readers we will state that the card itself is not unlike the average delegate's card. The distinction lies in the fact that in the upper right-hand corner of the card a keystone was printed in deep orange, and this keystone was cut out on all sides except at the top so that it could be opened, or rather raised, in which condition a small portrait of Mr. Kurzenknabe, tipped beneath, appears. While, of course, such handling is somewhat expensive, it is such a decided novelty that, on occasions, the expenditure might be considered worth while.

Leonard B. Brown, Jersey City, New Jersey.— It is unfortunate that a booklet which offered such excellent opportunities for an especially handsome production should have been hurried through so carelessly as to come out unsatisfactorily, as has "Standard Marine Practice." The illustrations are particularly interesting and striking, but they have been printed in a rather dull fashion. The typography was not arranged in an orderly manner, nor in such fashion as to make the pages as a whole — that is, text-matter and illustrations combined — of pleasing shape. There is an effect of congestion throughout most of the pages. This could have been overcome by the use of a smaller point-size of type of relatively larger face-size, as the Camelot is a profligate waster of space and a rather illegible character as well. The cover is quite well designed.

Thomas E. Abbott, Riverside, California.— The Christmas-greeting cards you have sent us are quite striking, interesting and unusual in their typographic treatment. In some of them, however, we consider the color effect too brilliant. Since there was of necessity so much printing in red to represent the poinsettia blossoms and the holly berries, we consider that it would have been better had you printed the leaves in a stronger tint of green, although not in full color — as in that instance the decoration would have been too prominent and would as a consequence overshadow the type-matter. In the card for the Union Title & Abstract Company the letter-spacing of the Camelot lower-case creates a displeasing effect by increasing the already strong contrast of tone between the black Chaucer Text and the light-toned Camelot. The outline Cheltenham used on the folder for W. C. Moore is always difficult to read, the more so here because printed in a light tint.


NOW is the time to detach the last Check in this Book. Send it to your Banker and he will order for you another book, a duplicate of this exeept numbers to continue.

REPUBLIC BANK NOTE COMPANY.
PITTSBURGH, PA.

Ordinary slip formerly used by Republic Bank Note Company, Pittsburgh, Pennsylvania, as enclosure for last check-book of all orders going out. Arthur C. Gruver, of that firm's composing-room, was told to reset it in keeping with the present and improved standard of Republic Bank Note Company's printing, the result of his thought and care being shown on the page opposite. The initial here used is not at all pleasing.





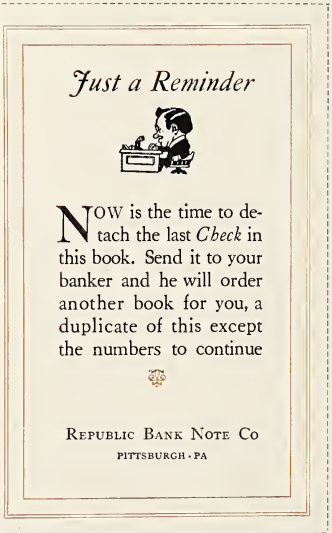


Three of a series of striking monthly calendars produced in the art and engraving departments of The Medbury-Ward Company, Toledo, Ohio. The originals were printed in especially pleasing and appropriate colors.

The Keystone Press, Streator, Illinois.—The specimens are excellent in every way. Good paper stock, imprinted with simple designs of small size, set in pleasing and legible sizes of type, result in effects which are decidedly pleasing and dignified. Exceptional taste is also manifest in the selection of colors, especially where the headings are printed on colored papers. Probably the most pleasing example is your own letter-head set in Cloister capitals, on which your trade-mark, an outlined keystone surrounding the words "The Keystone Press," appears above the type-group. The bright green tint employed for printing the background of this device, the only color in the design which is otherwise printed in black, adds just the touch of color necessary to brighten the design. The only fault we have to find with the work in general is that on several of the headings condensed shapes of type are used with regular and even extended forms. This fault detracts materially from the headings for Carl H. Bramer, the Majestic Theater, the Streator Poultry Association and the First Baptist Church.

The Medbury-Ward Company, Toledo, Ohio.—The monthly calendars issued by your firm during the past year are decidedly clever in execution, which fact should cause them to prove good advertising, particularly since your firm is engaged in the photoengraving business. Artwork, plate-making and printing combine to form an exceptionally high-grade product. The front sides of three of these calendars are reproduced on this page. On the reverse side, in each instance, the insignia of the various grades of officers in the particular branch of service represented on the front side were printed in black. On account of the general interest in military matters during the past year these insignia no doubt proved valuable from the standpoint of reference.

M. O. Blackmore, advertising manager and head of the business extension department of The Retailers' Commercial Union, an organization of retail store men, with headquarters at Chicago, has favored the editor with a copy of a handsome prospectus, compiled and written by him, and printed by the Sleepeck-Helman Printing Company, also of Chicago. The title of the prospectus is "Your Buying Problem Solved," those words being printed in gold inside a decorative panel of light blue the cover-stock being blue Sunburst. The combined effect is bright and striking. In our opinion, this cover can hardly fail in gaining attention, and then in inviting further reading. The text-pages are set in readable sizes of Caslon, although the majority of the inside pages are given over to half-tone illustrations showing representative store buildings of members of the organization and portraits of prominent men identified with it. These half-tones are faultlessly printed, and, when in groups, appear in connection with decorative panels, printed in orange. Orange was also employed for printing a handsome border on the text-pages, which border was cleverly worked in with the trade-mark of the organization. Both Mr. Blackmore and the printers of the book are justified in feeling proud of the result of their labors.



Arthur C. Gruver's interpretation in type of the slip which is reproduced on the preceding page.

From The Hugh Stevens Printing Company, Jefferson City, Missouri, we have received a handsome eight-leaf souvenir calendar of the new Missouri State Capitol building. On the first leaf a view of the entire building appears at the top, while immediately below, inside a wreath, the flags of the Allies and of the State are entwined around the great seal of Missouri. Immediately below this the words "New Missouri Capitol, Jefferson City, Missouri," appear in large lettering, while, in a panel below, the words "Compliments of the Hugh Stevens Company, Jefferson City, Missouri," are printed from small type. This page is printed in red, blue, yellow, black and gold. The remaining pages feature illustrations of views inside the structure, which are printed in double-tone brown over a light buff tint. On each page except the first and last, calendars for two months are printed in the lower right-hand corner. On the last page, below a group half-tone containing portraits of four members of the State Capitol Commission Board, text-matter on the history and description of the building is printed in two columns, while a small view of the building and the approach appears at the bottom. This calendar is excellent from all standpoints, but presswork, particularly, is above praise, so excellent is the workmanship in that respect.

Department of Industrial Journalism and Printing, Manhattan, Kansas.—The specimens are all of a high order of excellence. The simplicity of their design, in combination with the use of pleasing and readable styles of type, is responsible for the greater part of their effectiveness, although good taste in the selection of colors, where used, also adds materially to their appearance. The "Year Book of the Review Club" is most pleasing in general form and typography, while the quality of stock used, Strathmore De Luxe, adds materially to the richness of the effect. The color employed for printing the border on the inside pages, however, is entirely too weak a tint, not only for the border itself, but more especially for printing the name of the club, which appears as part of the border at

The Ninety-first Psalm

He that dwelleth in the secret place of the most High shall abide under the shadow of the Almighty. I will say of the Lord, He is my refuge and my fortress: my God; in him will I trust. Surely he shall deliver thee from the snare of the fowler, and from the noisome pestilence. He shall cover thee with his feathers, and under his wings shalt thou trust: his truth shall be thy shield and buckler. Thou shalt not be afraid for the terror by night; nor for the arrow that flieth by day; Nor for the pestilence that walketh in darkness; nor for the destruction that wasteth at noonday. A thousand shall fall at thy side, and ten thousand at thy right hand; but it shall not come nigh thee. Only with thine eyes shalt thou behold and see the reward of the wicked. Because thou hast made the Lord, which is my refuge, even the most High, thy habitation; There shall no evil befall thee, neither shall any plague come nigh thy dwelling. For he shall give his angels charge over thee, to keep thee in all thy ways. They shall bear thee up in their hands, lest thou dash thy foot against a stone. Thou shalt tread upon the lion and adder: the young lion and the dragon shalt thou trample under feet. Because he hath set his love upon me, therefore will I deliver him: I will set him on high, because he hath known my name. He shall call upon me, and I will answer him:

I will be with him in trouble; I will deliver him, and honour him.
With long life will I satisfy him, and shew
him my salvation.

Handsome broadside by John Henry Nash, San Francisco, California. The original was printed in four colors on heavy-weight, rough, brown hand-made paper. The rules were in gold, the decorative border and the ornament of the initial in light brown, the initial letter "H" and the Maltese cross in red, and all the type-matter in black.

the top of each page. On the title-page of the booklet-program for the "Second Annual Festival Week," such an arrangement of the lines of type should have been made as would follow out the rather narrow shape of the page. The effect of the wide type-masses on the narrow page is not pleasing because of the absence of shape harmony. The booklet-program for the Junior and Senior Prom. is decidedly attractive, and the neat cover illustrates what pleasing results may be obtained by the blind-embossing process in combination with one-color printing. The wall-cards are especially well handled.

GEORGE H. SAYLOR, Pottstown, Pennsylvania.—The several advertising forms of which you sent us copies represent good publicity. While, of course, series blotters have been used for many years, we feel that advertising of that sort is still a very good medium for the small-town printer. Many large concerns also find the blotter good publicity in combination with other forms. We like the folder, "Quality Printing," very much indeed. The copy is as interesting and effective as the typography and arrangement are pleasing. The booklet, "Pottstown's Best Printing," is not itself a good example of printing, however, as in several instances fundamentals of design which are essential to pleasing effects in typography are violated. The division of spaces on the cover by the small central group is in violation of the principle of proportion, which means little more than pleasing variation. Equality in the division of white space, in contrast, is nothing more nor less than monotony. The three groups on this page should have been arranged in form so that the design would conform more nearly to the shape of the page. With ample space available, the lines are crowded too closely. The first page on the inside is also bad from the standpoint of proportion, as the type-group thereon is placed below the center of the page. The point of optical balance vertically is above the center of a page, therefore this page is poor from the standpoint of balance also. The alignment of the initial on the second inside page is also displeasing, while the effect caused by the front and back margins being equal is unsatisfactory because of the double margin on the inside, which causes the pages to appear too far apart. The fact that the rules do not join nicely mars the appearance of the work, and, since the rules were not essential, they should not have been used.



Novel idea in engraved card sent out by the Harris Printing & Engraving Company, Cleveland, Ohio, the day after "Victory Day." White stock was used.

W. CHARLES SMITH, Salmon, Idaho.—The two blotters you have sent us are interesting and unusual in their general arrangement. The one on which a small picture of a linotype machine is printed in the upper left-hand corner and the simple words "Compliments of *The Salmon Herald*, Salmon, Idaho," in the lower right-hand corner, we feel certain, could not have proved effective advertising otherwise than through placing the name of the paper before the people. The average person would not know what kind of a machine it was, nor what such equipment means to a small-town newspaper. Surely a few words of explanation would serve a valuable purpose by giving those who received the blotters a better idea of the up-to-date equipment of the plant. The blotter on enameled stock, we note, carries some matter of the nature suggested above. It would be improved in appearance if the type-group in the upper left-hand corner were placed somewhat farther from the prominent border used. This would cause it to stand out more prominently and improve the blotter's advertising effectiveness. The handling of the initial in this instance is not good. Sometimes a flowing, graceful initial letter can be placed to advantage outside the margins of the block of type to which it is related, but when an upright, plain letter is used it should be placed in with the matter so that the block as a whole will be rectangular and the appearance pleasing. Even as placed, the initial letter is too far from the type-matter of which it is a part. Your letter-head is very neat indeed, but the envelope corner-card in which the blotters were mailed is a relic, in so far as appearances are concerned, of the period from twenty to thirty years ago. Lines set diagonally across a panel can not result in pleasing appearance; satisfactory results are obtained only when the lines of type in a design run horizontally, as they are read by all except Orientals.

W. W. DRUMMOND, Fort Collins, Colorado.—The title-page, "A Tract for Tractor Builders," and the letter-head for The Robinson Printing Company are satisfactory, although slight changes would improve both. The title-page is for the most part quite legible and readable, thanks to good judgment in the selection of type and in its arrangement. Lower-case italic is used for the main display and lower-case roman for all of the remaining lines except two at the bottom, which are set in small italic capitals. These last two lines should have been set in lower-case italic, and, if so set, a larger size could have been employed, thus materially increasing the legibility of these important lines. Italic capitals are not so readable and are less pleasing than roman capitals, while capitals of any description are not as legible as roman lower-case, which should be used generally. The three diamond-shaped ornaments under the main display lines at the top detract rather than add to the general effectiveness of the page, as they invite too much attention. If an ornamental device was considered necessary at that point, which we doubt, it should have been relatively small, light in tone and otherwise inconspicuous. The letter-head is satisfactory in display, but the shape of the design as a whole is not pleasing, owing to the fact that the line at the bottom is the same length as the top line, while the lines between are short. In addition, the last line is in two parts which do not balance each other in shape, size or tone, thus throwing the design out of balance when an especial effort was made toward symmetry. Had the small lines at the bottom bearing the street address and telephone number been moved to the left so as not to appear like a part of the central scheme, the effect would have been improved, while the address line could also have been moved slightly to the left to obviate the appearance of an attempt to square up. This line should have been one size smaller, when its relation to the main group, which is comparatively small, would have been more pleasing. The design should have been printed higher on the sheet, for, printed so low, it takes up too much space on the two-thirds size letter-head sheet.

HOMER H. HILL, Chilocco, Oklahoma.—There are some especially interesting specimens in the last collection you sent us. The best, in our opinion, is the booklet, "To Ye Immortals, Ye Teachers of Youth," which is handled in an altogether unusual and, therefore, interesting manner, while maintaining all the advantages of legibility and neatness. The ornament on the front cover, however, is placed a trifle too low, as it divides the space equally, contrary to the law of proportion. The package-label for the India Print Shop is also neat and well arranged, but we do not like the use of italic capitals for the word "from." Italic capitals are never pleasing in themselves. The Tiffany advertisements fail of effectiveness for several reasons Those set in Goudy Old Style capitals appear too much like a catalogue title-page, and are not as legible as advertisements should be, owing to the use of capital letters throughout. The one of that sort in which the lines are more widely spaced is the better, only because the added space between lines improves legibility. The corner-pieces used to represent screws detract from the specimens in which they are used, although your idea was manifestly to better represent an inscriptional tablet. The specimen on which the line "Tiffany & Company" is set in Caslon Text, and on which considerable rulework predominates, is wholly weak as an advertisement, mainly because of the complexity of its appearance and the effect that it has on the reader. The specimen in which Goudy Old Style lower-case is used throughout is neat, of course, and consequently quite legible, although the paneling of the name and nature of business at the top cheapens the effect. This advertisement, too, is somewhat too much like a title-page to score as an advertisement. The best specimen of the lot, in the opinion of this writer, is that one set mainly in Pabst lower-case, and on which a simple egg and dart border was used. This is not so much like a title-page — it is also simple, neat and more legible than the rest — although, perhaps, the matter immediately below the main display is set in type a trifle too small. We do not refer in the above to the specimen, also set in Pabst, on which the lines are scattered over the page, with a band of border at top and bottom of type-matter, although this one is better than some of the others, despite the needless use of border inside the border proper. Specimens of which no mention has been made are to be considered satisfactory for the purpose intended.

C. F. LEBOW, Salina, Kansas.—The work of the students of the printing classes of the Manual Arts Department, Salina Public Schools, has considerable merit, considering the comparative inexperience of the pupils. Some of the work is very good indeed, an example of this sort being the displayed circular, "Who Am I?" In spite of its beauty, in so far as general arrangement and display are concerned, as well as the pleasing combination of colors in which it is printed, it provides illustrations of a serious fault which is apparent in almost every specimen sent us. We refer to the poor and irregular spacing between words in many of the lines. Take, as perhaps the best example, the line "shadow over every field of labor, from" and you will note that there is twice the amount of space between some of the words as between others. One of the first things a student of printing should be taught is the necessity for uniform spacing. In other lines, while there are not the differences in spacing as are apparent in this line, there is entirely too much space between words. The correct amount between words is provided by the three-em space, and for that reason the box for holding these

spaces in the case is made larger than any of the other space-boxes. It is, of course, impossible to maintain that ideal amount in all instances, but if the result is to be a high-class product, the amount between words should not be less than that afforded by a four-em space nor more than an en quad. When lines break in such a way as to make more than the en quad necessary between words, letter-spacing of some of the closest letters with brass thin spaces or paper spaces should be resorted to in order to cut down the space between words to the en quad width. Where a comma or other point appears in a line an allowance should be made for the white they afford, and less space placed after the point than is used after words where there is no point.

far, the ornamental features often dominating the designs and subordinating the type. The card "Happiness" is a good example to illustrate the folly of overelaborateness. Simplicity, remember, is one of the first laws of good typography. Viewing the work as a whole, we note one serious fault in your instruction work, that is, permitting students to do elaborate work before they have mastered the essentials for doing good simple work. Too much drilling can not be given on the proper setting of straight matter. Why, also, underscore the largest lines in a design?

ROCHESTER SHOP SCHOOL, Rochester, New York.— We have never looked over a collection of samples from a school of printing wherein all

mathematically centered, and, owing to the irregularity of shape of the flag, and the fact that the left side where the staff appears is larger in extent and stronger in tone, hence weight, than the right side the illustration as a whole naturally appears too far to the left. In illustrations of irregular shape, illustrations which are not symmetrical — by that term we mean illustrations in which the right side is an exact counterpart of the left side — the centering should not be according to the block on which the plate is mounted, or the limits of the illustration, but according to the way the eye sees the illustration. Such illustrations should be placed so that they appear to be in the center, for it is by the eye that we judge those things—and the eye has the



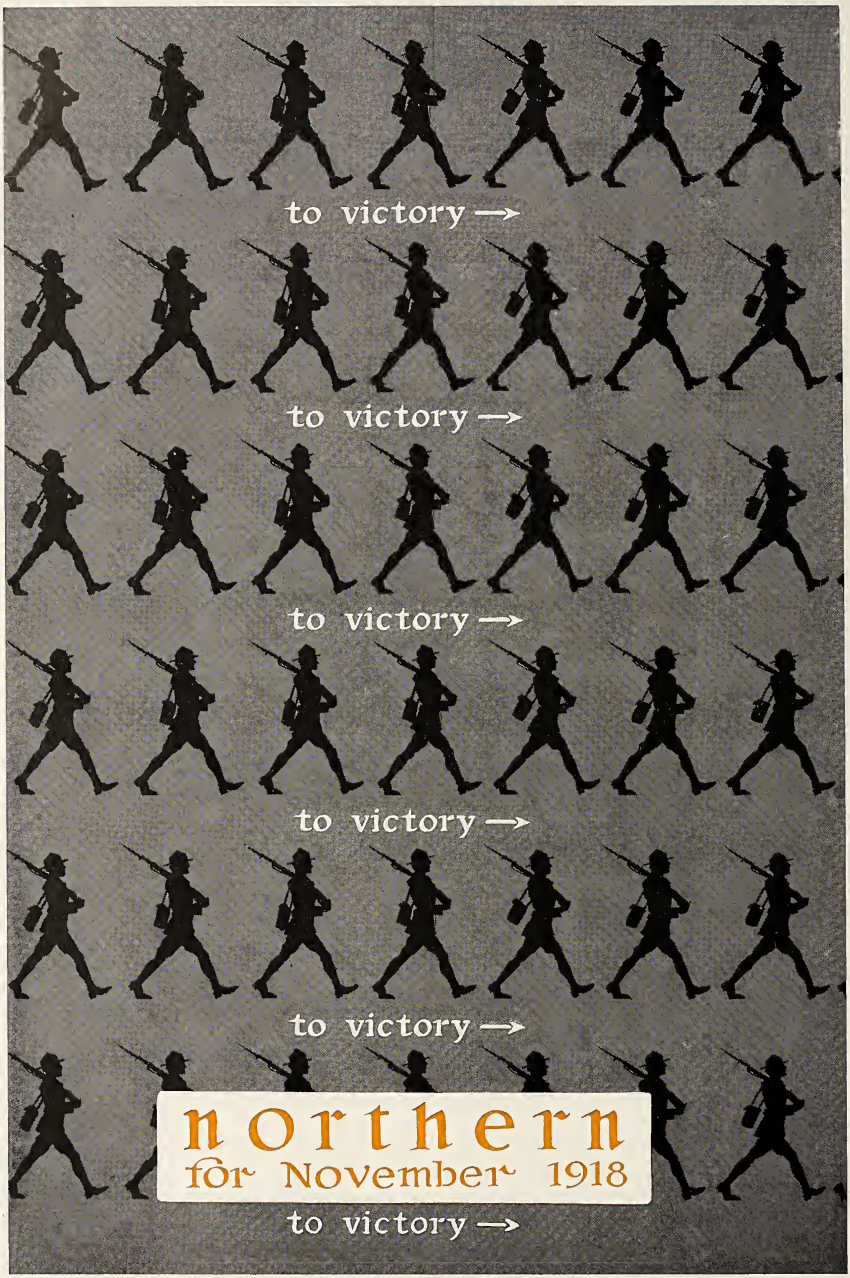


Two pages from a handsome jewelry catalogue printed by the Gazette Printing Company, Limited, Montreal, Quebec, which firm also made the excellent engravings with which the pages were illustrated. The decorative scheme and the drawings are the work of Franklin Booth, whose peculiar and original technique is much admired.

In like manner, the letters ending one word and beginning the following may have more than the average amount of space on the characters themselves, such as "y" and "v," while the end of the next word and the beginning of the word following it may be full-faced letters such as "l" and "n," in which case less space should be placed between the first combination than between the last in order that spacing of the line as a whole will be uniform. Spacing around initials should also be uniform — the white space at the side should be equal to that below the letter or block initial. Take the card containing a quotation from Lincoln, where a flag appears at the top, as an example to illustrate this point. You will note that the second line alongside the initial is crowded as close to the block as the first, of which the initial is part of the first word. The first line should run snug to the block, while the following lines should be set off by space equal to the space that is found necessary below. Spacing is very poor indeed throughout this form. It is poor policy for a student of printing to set large type in narrow measure. In fact, it is next to impossible to attain pleasing results in work of this character with type. There is a tendency in most of the specimens to be decorative, and, unfortunately, it has been carried too

examples were so uniformly good as the last package sent us by you. This demonstrates a keen interest on the part of students, as well as careful and intelligent oversight on the part of instructors. Spacing is very good indeed, space between all words of a line being uniform, while good taste and judgment are also manifest in the spacing of lines. In going over the specimens of the collection we note some faults which, however minor, require attention. On the first and second printed inside pages of the "Book of Specimens," the designs are placed too low on the page. While they have been raised slightly above the center of the page to overcome that optical illusion which causes things in the exact vertical center to appear below the center, they have not been placed high enough. They appear to be in the exact center, if not below, but the principles of proportion and balance teach us that such single groups should be placed in the position on a page where the space from the center of the design to the top of the page in its relation to the space from the center of the design to the bottom of the page is in the ratio of three to five. In that position, it has been found, balance and proportion are both better than if designs or groups are placed anywhere else on a page. The flag illustrations have been mechanically or

faculty of considering things as a whole. Avoid the use of roman capitals with text characters of approximately uniform size, as in that instance the variation in shape and the difference in character of design between the two are readily apparent and quite displeasing. Large lines of text may be used to good advantage with small sizes of roman capitals, however, for then the difference in shape is overcome to a large extent by the advantage the condensed text has in the difference of size. The inside pages of the booklet, "Rhymes and Jingles — Old and New," are quite pleasing in a general sense, although poems containing short lines, which appear on pages such as 30, where there are also poems containing long lines, should be centered on the page under the longer lines, just as they are centered on pages where there are no poems containing long lines. The eye is your true guide in these matters, and students, especially, should be trained to *see* balance. The use of gold on the cover of this booklet was in rather poor taste, as the color of the cover-stock nullifies the gold except when the booklet is held at a certain angle. Good results with gold can not be obtained on light brown stocks, but are obtained on rather deep greens, blues, purples and white Gold embossed on white is especially pleasing.



Attractive cover-design from house-organ of Northern Engraving Company, Canton Ohio

THE PRINTER'S PUBLICITY

BY FRANK L. MARTIN.

This department will be devoted to the review and constructive criticism of printers' advertising. Specimens submitted for this department will be reviewed from the standpoint of advertising rather than typography, from which standpoint printing is discussed elsewhere in this journal.

Peace Advertising.

No sooner had the sound of the big guns and the din of battle on the other side died away than there was started another offensive on this side — a peace offensive in which the strategy is devised with the ultimate aim of building up rather than breaking down. Among the first to fire the big guns in this new campaign were printers. Quick to realize the opportunity that lies ahead of them in helping along the reconstruction, transition and expansion of business in this country in the days that are for some time to follow the war, the printers are already exploiting in their publicity-matter the necessity of advertising, and advertising consistently and adequately, if the business of the United States is to meet the competition that is sure to arise.



FIG. 1.

"We've Won the War — What Now?" is the striking catch-line of an after-the-war circular of the Osgood Company, Chicago. In patriotic colors the first page of the circular contains a message which seeks to inject into the minds of manufacturers and big business men the fact that despite exultation over the victories of our armies there is yet a task before each in this country. The Osgood Company points out that business can't stand still; that the making of munitions and war necessities may cease but manufacturers must go on making something else. What they will make and how they will make is the problem that the manufacturers themselves must solve. But how they will find markets for these things, how they will reach and fill these markets with the products, is a problem which the Osgood Company can and will help to solve if given the opportunity. Then it cites how, with the various means at its command, it can give the merchandising assistance, the advertising coöperation and the selling necessary in this job of finding a market.

The Osgood Company has struck while the iron is hot with a message that carries weight. Its appeal is attractively displayed on the whole. Our single criticism is that there is a trifle too much type crowded into the space allotted.

This written message of the company is followed up with a stronger one even within the circular, a picture which we reproduce here (Fig. 1). The picture needs no comment — it speaks for itself. Most persons will agree that it will perform admirably what it was intended to do — to set the business man thinking.

The Osgood Company takes its place in the vanguard of those printers who enlist in a force that will undoubtedly play a big part in pushing business ahead and extending markets. Through the days of the war the printing-trade unceasingly sought to keep the advertising idea before business interests of all sizes and kinds. In many instances that advertising they advocated was good-will advertising, but worthy and



Fig. 2.

needed just the same. To the printing-trade and its publicity is due largely the credit for maintaining advertising as it was maintained during the great conflict. If it served business well during this period then it will certainly serve as a most constructive force in the building up of business again along normal lines and in the finding and construction of markets.

America Reborn.

A discussion of the possibilities of American business and the problems that immediately confront it that every merchant and manufacturer can well afford to digest is contained in a circular entitled "America Reborn in a World at Peace" (Fig. 2), issued by the Bookwalter-Ball Printing Company, Indianapolis. The manner in which the company deals with the situation shows that it has carefully considered the economic question existing in this country now that the war is over, and, as a result, is able to present a clear analysis of industrial problems.

The whole matter of reshaping the business of America on a peace basis is treated under three heads. Under "America Reborn" the company points out that the future of this country, both industrial and political, is so great as to be beyond grasp. The war, it is said, has left the country unscathed, but at the same time a new nation has been born — the greatness of which is a thing beyond comprehension. What the future will hold is described under "America's Future Is Your Future." Every industrial institution in the land has a part, it states, in the revamping of the destinies of the newer and stronger nation. It continues:

"Either success is before you — or yours is one of those after-the-war casualties whose grave must be lettered in all reverence:

"'He gave his life in the nation's rebirth — he could not keep up with the times.'"

The prime factor under the new régime that is now inaugurated, the Bookwalter-Ball Company emphasizes, is to find a market and the way to find a market is by advertising. This significant comparison as to advertising in time of war and time of peace is made; namely, that manufacturers found a new customer in the Government during the war, whom they didn't need to reach through the regular advertising mediums; but now they necessarily must deal with a market that is to be built up through persuasion. Once more it is necessary for men who have things to sell to call attention to them.

"When all business America starts calling for customers it will be found that men no longer answer to some of the old appeals," the circular says. "There will be for a time so many who must sell — so few who care to buy.

"The problem of all will be to start their calling for customers as soon as they can summon their business breath — and to do that calling in as effective a manner as possible. In this new condition it is not a question of who can travel the fastest along the road to prosperity — but who can exist through the stern competitive calling for custom that is about to start. He who would live through the present into the brilliant future just ahead must train his forces to get public attention quickly."

To sum up briefly, this printing firm is spreading the message that right now is a critical time for this country's industrial concerns, and on the extent to which they realize this and take advantage of the fact will depend the ultimate success they are to obtain, not in reaping the advantages of war but in keeping abreast of the great development that America is to see in the years to come. The conclusion of the company is, as it urges under the final heading, "Our Service and Your Opportunity," that industrial concerns must fight their competitive peace battles with printers' ink. The weapons to be employed in the finding of markets are those produced by the printers.

As a product of printing there is little or nothing distinctive from a mechanical point about the circular. With a top border and art initial letters in color, it merely presents a neat, businesslike appearance, in keeping with the character of the message it is intended to convey. That message is the best one the writer has seen on the question of direct advertising and the important factor it is destined to become in the period that now lies ahead of business in America.

Garrison-Wagner Company.

Attractive specimens of printing and colorwork, and significant from the view-point of publicity, are the two folders which we have just received from the Garrison-Wagner Printing Company, of St. Louis, the first pages of which we reproduce here (Figs. 3 and 4). One deals with the rapid growth of the printing-establishment in the four-year period beginning with 1914, when the Garrison-Wagner firm acquired the plant of the Dixie Printing Company, reorganized the working force, renewed the equipment and expanded the personnel of the firm. This growth led to the necessity of acquiring a new location, which the second folder of the firm tells about. Now

installed on the top floor of the new Advertising building in St. Louis, the company says of its new home:

". . . housed in a building that is a masterpiece of architectural designing and a model of engineering skill, our new location gives us material as well as sentimental advantages unique in the annals of graphic arts."

There are two reasons, it seems to me, why the folders of the Garrison-Wagner Company constitute an effective form of advertising. One is because of the quality of printing and particularly pleasing effect of the designs. The other is because of the exploitation of the swift growth of the company's business and its present equipment to care for increased demands arising from that growth. There is no better argument to advance for the purpose of getting new business than the citation of the prosperity and character of your present business. It is an old advertising method, but a sound one.

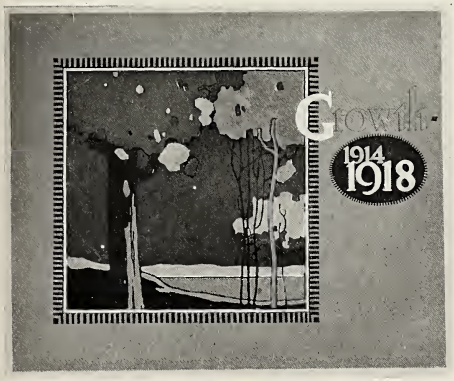


Fig. 3.



Fig. 4.

An Early House-Organ.

There is a common belief that the house-organ as a business-getter is a modern idea. There is ample reason for this belief, for it has been only in recent years that it has been fully developed and established as a form of effective advertising. But the idea of the house-organ, if not the perfected publication of the present day, is an old one. In perusing the pages of of "The Story of the *Sun*," a new book dealing with the establishment and growth of that famous New York newspaper, written by Frank M. O'Brien, one runs across the interesting fact that Benjamin H. Day, the founder of the *Sun*, was a printer, whose sole idea in starting the penny journal, which was destined to meet with great success, was to have a publication which would serve his printing-shop, just as a house-organ of today serves. The author relates:

"There was an epidemic of plague in New York in 1832. It killed more than thirty-five hundred people in that year, and added to the depression of business already caused by financial disturbances and a wretched banking system. The job-printing trade suffered with other industries, and Day decided that he needed a newspaper — not to reform, not to uplift, not to arouse, but to push the printing business of Benjamin H. Day. Incidentally he might add luster to the fame of the President, Andrew Jackson, or uphold the hands of the mayor of New York, Gideon Lee: but his prime purpose was to get the work of printing handbills for John Smith, the grocer, or letter-heads for Richard Robinson, the dealer in hay. Incidentally he might become rich and powerful, but for the time being he needed work at his trade."

Thus we have the house-organ, or the house-organ idea at least, born as far back as 1832 and the promoter of it a printer himself. Day's sagacity and business acumen, as his subsequent career shows, were exceptional. True, his publication soon outstripped the house-organ idea, but an advertising medium which he felt was necessary to his printing business of nearly a century ago may well be considered in the same light by the present-day printer.

"Printext."

There is a story in the November issue of *Printext*, the house-organ of the C. & S. Co., printers, Cambridge, Ohio, which hits the mark on the question of the value of direct-by-mail advertising and its relation to other forms of advertising. Not often does one find it advocated in printers' publicity-matter, but some printers hold what I believe is a mistaken idea that direct advertising is a selling method which should and could be used to the exclusion of other forms. To get the best results one should be held as important as the other, that is — if the manufacturer is to realize the full power of advertising force — direct and national advertising should be used harmoniously.

"Support Behind the Home Plate" is the title to the story mentioned. A paint manufacturer, who is losing trade, decides that he will hire some of his competitor's star salesmen. He starts in on Lindsey and tells him to name his own salary. But Lindsey refuses and in the course of their conversation makes this pertinent remark, from the standpoint of a salesman, on the relation of national and direct advertising:

"When a man's territory is made ready for him by national advertising, and especially by direct advertising, he can go into it and do the proper amount of intensive work, and send home orders enough to make his big salary look right to his house. But when a man has to go into a new territory and do all of the missionary work that ought to be done by his house by mail, what chance has he got? We need more help than national advertising in order to earn our big salaries."

Lindsey is told by his would-be employer what his firm has done in the way of issuing catalogues, folders and booklets. The manufacturer shows him a sample of twenty thousand booklets he has just had printed and how cheaply he had bought them.

"Well, here you are doing what?" says Lindsey. "Bragging about how much you saved on an important booklet. You got out that booklet to sell paint, but what you evidently had in the front of your mind all the time was — how much can I cut down the cost of getting this out? That's why I can't see

my way clear to going to work for you. You may get out two pieces to our one, but it doesn't help your salesmen the way ours does us or you wouldn't be asking me to go to work for you at my own price. . . . Your booklet is bound straight for the waste-basket simply because you cut the cost in every way you could and particularly on the paper."

These are two old themes in the printing and advertising business — the eternal question of the value of direct advertising and the extent and method it is to be employed, and the question of using a cheap, shoddy form of printing when you do employ it. The C. & S. Company joins in a worthy cause in setting forth what most printers will agree are the correct views.

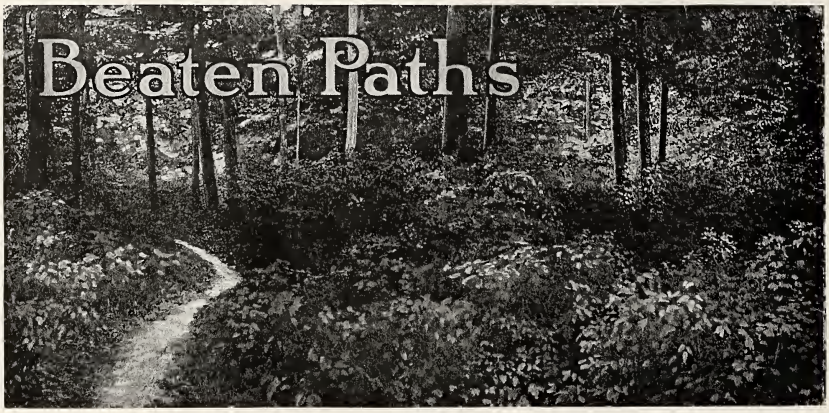


Fig. 5.

"Beaten Paths."

"If a man preach a better sermon, write a better book or build a better mouse-trap than his neighbor, though he hide himself in the wilderness, the world will make a beaten path to his door."

Using Emerson's famous saying as its text, the Cargill Company, Grand Rapids, Michigan, has issued a huge folder, 3 by 2 feet, expanded, to show that what Emerson said had proved true with that company in the matter of printing. One entire side of the folder is given over to a map of the United States, with its array of red lines starting from cities in practically every State in the Union and converging at the home of the company in Grand Rapids. Look over the map carefully and you may find three or four States at an extreme distance from which the red lines fail to start, but even so the map graphically pictures a nation-wide business to which the Cargill Company can well afford to call attention. It is the Cargill service, the folder says, which has led to this great expansion of business, and Cargill service consists of copy-writing, planning of ideas, designing, artwork, photographing, retouching, photoengraving, printing, binding and mailing.

The other side of the folder contains a large view of the company's plant, reproductions in color of catalogues and other material produced by the plant, photographs of some of the latest machinery with which the plant is equipped, and a description of the company's organization and accomplishments. The folder is designed, the company says, to tell how Cargill service has been made equally valuable and available to the customer near by, or a thousand miles away. The front cover shown here (Fig. 5) is a most appropriate scene for the theme emphasized by the folder as a whole.

From *Martin's Papyrus*, the house-organ of the John Martin Paper Company, Limited, Winnipeg and Calgary, we glean this:

"The trouble with most printing-plants is that they are run on tradition and habit and not on common sense reasoning. Things are done in a certain way because they have always been done in that way in that shop, and no one stops to consider whether there is a better way, or reason out the facts as to why it is done in the same old way, even though there may be several less expensive ways of doing that very thing."

Ammunition, the house-organ of the Barnes-Ross Company, Indianapolis, says that investigators have made careful tests to determine the legibility of colored papers, the distance, size and form of type used, and other factors being identical. The following list shows their findings in order of legibility:

1. Black letters on yellow paper.
2. Green letters on white paper.
3. Blue letters on white paper.
4. White letters on blue paper.
5. Black letters on white paper.
6. Yellow letters on black paper.
7. White letters on red paper.
8. White letters on green paper.
9. White letters on black paper.
10. Red letters on yellow paper.
11. Green letters on red paper.
12. Red letters on green paper.

In the October number of *More Business*, issued by the James, Kerns & Abbott Company, Portland, Oregon, the back cover is devoted to the presentation of a set of proof-marks. For a long time, the company says, its customers have been wanting a set of proof-marks and their meaning. In response to this demand the company reproduces these marks in the hope that they will be found mutually useful and beneficial.

On a sheet of heavy stock, 20 by 26 inches, and effectively displayed within an ornamental border, the A. S. Gilman Printing Company, Cleveland, Ohio, reproduces as a piece of publicity-matter a letter from the manager of the efficiency department of the American Type Founders Company to the head office of his company telling what has been done in the Gilman Company's new plant in raising the efficiency standard and the installation of new equipment.

TEACHERS' ROUND TABLE

BY W. H. HATTON.

Instructors of printing are here offered the opportunity of discussing the various problems that arise during the course of their work. The editor will be glad to receive ideas and suggestions that will be of value to the fraternity.

Printing As a Device for Teaching the English Language.

Frank K. Phillips has been called the "Originator of the School Printing Industry" a title he has undoubtedly earned, for his work as superintendent of the education department of the American Type Founders Company has taken him from coast to coast developing and originating school printing-offices wherever he could interest educators in this important trade subject.

There are few men better fitted for the promotion of printing in our schools, and few men who have devoted as much time and study to printing as an educational subject. He is a man full of ideas and his latest one is perhaps the most radical, revolutionizing the teaching of the English language. It looks to be, though, as safe and sane as revolutionary, and we think it will be accepted by all educators with much interest.

The following address on the education of non-English-speaking foreigners by utilizing printing as a device was delivered by Mr. Phillips at the Hotel Gonfarone, before the New York Conference of Printing Teachers:

I am about to present to your consideration an idea so radical in character and so revolutionary in its application that I expect much discussion concerning it — possibly some condemnation for having the temerity to make such a proposal.

This is not intended as an apology for the idea presented. The motive underlying its presentation being one of service and patriotic endeavor it requires only an explanation — not an apology. However, I desire to warn you that if the idea presented is adopted by this body you must be convinced of its practical benefits and be prepared to defend it as a pedagogical necessity.

George D. Strayer, the newly elected president of the National Education Association, in a recently published article writes: "The public schools of the United States are facing a most serious crisis. Changes — and radical ones — must take place in our system of education, not only while the war is in progress, but after peace has been declared." Continuing, he asserts that "the five million or more illiterates in the United States of over ten years of age must be educated."

A new law in New York State which went into effect on September 1 of the present year compels every minor between the ages of sixteen and twenty-one, inclusive, who can not speak, read or write English to attend day or evening school or study English in continuation classes organized in places of employment. This new law places great responsibility on the educational system of New York State, a system which is already overtaxed and which would probably welcome any or all new devices aimed at making such instruction comparatively easy to furnish.

This seems to me to be an excellent opportunity to impress upon educators, not only of New York State but of the country in general, the great possibilities of using printing as a device for the teaching of the English language to illiterates, regardless of whether these illiterates be in civil or in military life.

All present methods of teaching illiterates to read use writing as a device to accomplish that aim. Writing is also selected as a device because it contains a secondary aim in itself. The process of teaching an adult to use a pencil or a pen to form characters perfectly unfamiliar to him and having little or no meaning is a slow and tedious process. Printing affords an excellent substitute for writing as a device for teaching illiterates. Ninety per cent of the reading-matter brought to the attention of the illiterate while being taught to write and after having learned to write will be in printed form. By teaching him to read and speak English by means of printed forms we accomplish our object much more quickly and much easier.

Mistakes in speaking will be fewer and the power to differentiate between words similar in spelling will be increased. As an instance: the student may have great difficulty in telling the difference between *man* and *men*, but when he has printed each word and used cuts to illustrate each, he will surely grasp the difference in meaning much easier and more quickly. Speed at the present time is an essential to the successful teaching of non-English-speaking adults.

The educational value of printing is now recognized by nearly all educators, and printing has had a phenomenal growth as a subject in public schools, not as a trade or vocational subject, but purely as a device for the teaching of the academic work. This is an important fact and should never be lost sight of in an attempt to teach illiterates by means of printing.

The purpose of this paper here tonight is to show you how printing could be utilized as one of the devices for furnishing such instruction. The accompanying exhibits (see Figs. 1 and 2) were prepared especially for the teaching of English to illiterate soldiers, but I feel sure that they could be readily adapted to the requirements of teaching the non-English-speaking adults of the State of New York.

In the first draft of soldiers, men between the ages of twenty-one and thirty-one years, there were, on the authority of Hon. Franklin Lane, Secretary of the Interior, seven hundred thousand men who could read, speak and write little or no English. These men were of little use from a military standpoint. They could not understand the commands of their officers, neither could they read anything printed in English. . . . .

The teaching of handwriting and the formation of letters is slow, laborious and tedious work, even when the instruction is provided for children. For the adult mind such instruction is nothing more than drudge work.

Printing as a device for the teaching of illiterates is bound to grow in favor, because it is based on sound pedagogic principles. Printing motivates and vivifies. The student is enabled to produce his lesson in a form which is recognizable to him, for it resembles that reading-matter with which he is most familiar, i. e., newspapers and books.

When utilizing printing as a device for teaching the English language to illiterates the mistake of stressing the technical processes should be guarded against. It should always be remembered that the aim is not to teach printing, but to furnish a short cut to the ability to read, speak and recognize the printed form of the English language. No attempt should be made to teach the lay of the type-case. Have each compartment of the case plainly marked. Use large type, say 18 or 24 point, and teach the student to justify each line without paying much attention to even spacing of same. Illustrations should be freely used.

The printing equipment to be used should be as simple as possible. It should be confined to such essentials as are necessary to reproduce a word, phrase or sentence in the shortest possible time. Individual equipment may consist of a case-stand, case containing

about fifteen pounds of type, including spaces and quads, composing-stick, about five pounds of 6-point slugs, galley, and a hand-lever press with two chases. An imposing-table, wooden and metal furniture, quoins, quoin-keys, mallet and planer are the general tools to be used by the class.

Having outlined the part that could be played by printing as a device for teaching the English language to non-English-speaking adults, I would urge that some action be taken by the members of this conference to induce the educational authorities of the State to utilize printing for this purpose.

My suggestion would be that a committee of three from this body be appointed by the chairman of the conference, or by the president of the International Association, to bring to the attention of the educational authorities of the State of New York and of the city of New York the great advantages and saving of time that could be obtained by the utilization of printing outfits as a device for the teaching of non-English-speaking residents and citizens.

I would also ask the adoption, by means of a resolution, of printing as a device for teaching illiterates, and that a copy of such resolution be sent to all the educational authorities in the State of New York, city of New York, and other places where the teaching of the English language to illiterates is compulsory.

No teacher is more professionally equipped to handle such instruction than is the printing teacher now employed in the pre-vocational or vocational schools. The furnishing of such instruction would be a patriotic endeavor to further the interests of our nation and may be the direct means of making better citizens and of furnishing better soldiers to our recently organized armies.

I would welcome a free and full discussion of the idea herein set forth.

Should the members present coincide with my view of the matter and endorse the idea outlined, I would urge that they follow out the suggestions regarding the bringing of this idea to the attention of the educators of New York. Regardless of whether the plans and suggestions are adopted, I desire to thank you for the opportunity of presenting it to your attention.

The recommendations were unanimously adopted and a committee appointed to prepare courses of study and specimen lesson, and to bring the matter to the attention of educational authorities. The committee consists of the following teachers: J. A. Donnelly, chairman; A. Levitas, secretary; F. Lampe, H. Osgood, T. L. James. The method is now being given a month's trial in one of the largest cities in the East, and the result will be watched with considerable interest.

Suggestions to the Teacher.

Conversation or instruction in the classroom should be in English and the instructor should confine himself to the use of such words as have been taught.

All instruction should be objective in character and should be made as dramatic as possible.

In beginning the lesson the printed form of letters should be taught, then the teaching of a vocabulary for conversational purposes.

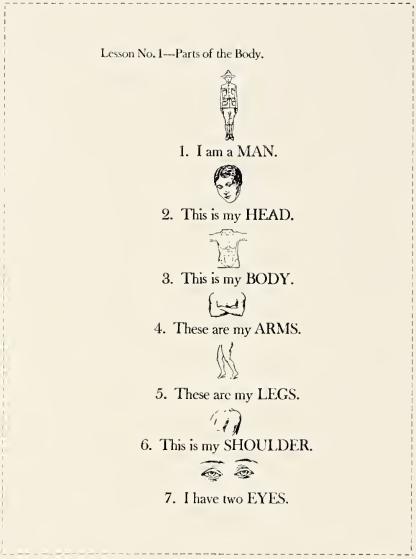


FIG. 1.
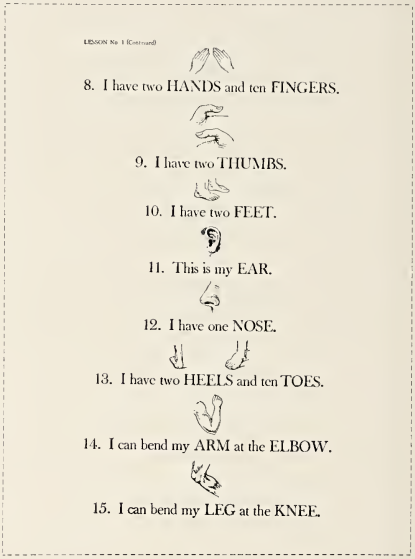


FIG. 2.

The student should then be taught how to set up the type forming the sentences that have been used in the lesson. An illustration of the principal words which have been stressed in the sentence should be placed above each line of type. When lesson is printed it will resemble the specimen lesson sheets which are attached (Figs. 1 and 2).

The printed lesson sheets are to serve for review or conversational purposes. Handwriting or the formation of script letters should not be taught until the students have acquired ability to speak, read, print and think in English.

It is not as important that non-English-speaking adults be taught to write as it is that they be taught to speak, read (printed or typewritten forms) and think in English. The students having been instructed in these accomplishments, the teaching of handwriting will be a comparatively easy matter.

Don't stress the mechanical features of the printing-trade. As long as the student is enabled to secure a fairly well-printed proof of his efforts it makes no difference how unskilfully the processes of printing are done. You are teaching the English language — not printing.

Guard against giving the students the slightest impression that they are being taught the printing-trade.

THE SWING OF THE LABOR PENDULUM.

BY CHESTER A. GROVER.

WITH peace now an established fact, normal industrial conditions are sure to return. To speed that return to the point where finished manufactured products will come from our factories in such volume and quality as will be necessary to meet the post-war international trade competition, labor, capital and raw materials must be provided in proper proportions. Practically speaking, only the two factors of our manufactured products, capital and labor, are to be vitally considered in the equation of returning industrial prosperity.

As the Governments, especially our own, withdraw the war restrictions the universal law of supply and demand will again begin to operate. Into this law must be and always has been written all the ambitions and jealousies of human nature. If this law of supply and demand should be allowed at once and alone mercilessly to work out the problem, a large percentage of the earth's population would actually starve.

Even his most bitter political opponent has never called President Wilson an idle dreamer, although some have doubted the entire virtue of his idealism. With the war fought and won under his leadership the force of these criticisms has gradually evaporated, and the events of the past few days and weeks in Europe have proved the practicability of his idealism in meeting the present issue with food.

President Wilson struck the key-note in his victory address to Congress when he said:

"There is no longer conjecture as to the objects the victors have in mind. They have a mind in the matter, not only, but a heart also. Their avowed and concerted purpose is to satisfy and protect the weak as well as to accord their just rights to the strong. . . .

"By the use of the idle tonnage of the central empires it ought presently to be possible to lift the fear of utter misery from their oppressed population and set their minds and energies free for the great and hazardous tasks of political reconstruction which now face them on every hand. Hunger does not breed reform; it breeds madness and all the ugly distempers that make an ordered life impossible."

Normal industrial conditions, as defined by the President, mean a *world-wide* prosperity; the right of *every man on earth* to earn his daily bread, to house, clothe and educate his family.

After all is said, nations are but collections of individuals. What is true between the Government of the United States and the real representatives of the people of Europe is true as between the capitalist and the laborer of this country. The United States is now the capitalist to almost the entire population of Europe, and its capital is food, clothing and other necessities of life and its ability to deliver those necessities in this hour of need. The laborer of the United States is a copartner of the capitalist in that work of relief.

Whether the Russian Reds fostered the German revolution or the German socialists made possible first the destruction of the absolute monarchy of the Tzar is beside the question, for there is undoubtedly a real democracy, world-wide, which is coming into its day and its own. Perhaps it is a compromise somewhere along the line between the maudlin autocracy of the Bolsheviki and the systematic brutality of organized imperialism. Possibly the term "social democracy" comes somewhere near it, but when you get into the tangled maze of terms you are lost.

Yanks Bring in New Deal to the World.

Call it what you will, a new day has dawned, and the day is the *industrial day* — there is no longer place in the sun for idlers.

The aces of the Yanks topped the kings of Europe and forever threw their tricks into the discard. The Yanks are what Mr. Bryan was pleased to call the "common people." If there was one plutocrat, one silk-stockinged snob drafted into the service, when he comes out those silk stockings will be filled with holes, worn out and replaced with regulation good old wool or cotton socks. These few boys of former luxury, be they even bankers' sons and sons of capital, will forever hereafter be brothers to the boys with whom they served, and this brotherhood will constitute the business generation of this new period in American democracy.

American Capital and Labor Join Hands.

American capital and labor are no less dependent on each other than international exporter and importer.

This war, if it has not been fought in vain, has taught its lesson of unselfishness. That lesson, learned at such cost, must now be put to the further test of unselfish coöperation.

How capital has stood its taxation and governmental restrictions laid down by the War Industries Board is a matter of common knowledge, and only in isolated instances has it been charged with profiteering.

Labor has also in some cases been accused of profiteering and being a slacker.

No less an authority than Secretary Wilson of the United States Department of Labor, in speaking of this problem at a recent conference of editors and publishers in New York, said:

"When it became apparent that we must send an army abroad, and it was estimated that for every soldier in the field the country must have the service of from six to ten men to supply him with war's implements and necessities, our industries were nearly all young industries, filled with the pioneer spirit and therefore difficult to coördinate.

"The Government found itself in need of men and in going out to get them found itself in competition with private industry which was equally hard pressed. Men who had never drawn more than a common laborer's wage began to ask and to receive extortionate prices and to rove from place to place seeking still higher wages."

At another time, in a signed article in a recent number of the *Forum*, Secretary Wilson said:

"The turnover of labor in our country is tremendous. In normal times it is nothing unusual to find establishments where the turnover is two hundred per cent or three hundred per cent per annum. That naturally reduces efficiency. There is not only the loss of time incident to the change of men, but no man can be thoroughly efficient in his job until he has become familiar with his machine, his shop, the characteristics of his shopmates and foremen, and the hundred and one other details that go to make up the sum total of his shop surroundings. This turnover is the individualistic strike.

"It represents the unorganized workman dissatisfied with conditions or the organized workman unable or unwilling to interest his fellows in a collective protest. It produces in the aggregate very much more loss of time than is involved in all of the strikes of trade unions or spontaneous collective protest. The remedy lies in correcting the evil that results in such tremendous turnover."

Dr. Eaton Sees in the Laborer a Fellow Man.

Consider, if you will, the above statements of Secretary Wilson with the experience of Dr. Charles A. Eaton, head of the National Service Section of the Emergency Fleet Corporation, who reports:

"The psychology of the temporary labor unrest some months ago in this country was very simple. Labor had not had its heart opened to the passions of national honor. I have been talking to workmen in open-air meetings for nearly a year, and I have seen them change from their former habits of thought. I have seen them *feel* their jobs, not merely *do* them. The man who is strong enough, skilful and sharp enough to perform any task of labor is usually a man with a deep, primal appreciation of his fellow man. He measures men as he measures lumber, or iron, or steel, by the feel for quality in him. He is rarely mistaken. He weighs a man up and follows him through fire, once he is convinced of his honesty of motive. Labor is the soul of honor, and it has been expanded by the emergency of this war to the soul of national honor.

A Laborer Who Wakes Up.

"I remember speaking to some thousands of men in Fore River a few months ago," Dr. Eaton continues. "It was the coldest day of the year, and the meeting was in a great shipyard. The men stood there and listened half an hour. I talked to them about their duty to the nation, of their value to the war, of the lives of the men at the front which depended upon their labor over here. As I left the platform a giant workman barred my way. He just stood and glared at me. I thought he was going to knock me down. 'Well, what d'ye think you're looking at,' he shouted at me. There was a menace in his tone, rage in his eyes. 'I should say that you are a splendid specimen of American workman,' I said. 'I should take you to be a representative labor man.'

"He seemed to struggle with himself for a second, his face grew red, the words tumbled pell-mell in thick articulation.

"'No, I'm not. I'm nothing of the kind. I am just a d——— fool, that's what I am. Why, until I heard you talk I didn't realize what my job meant. I've got two boys at the front, and, to think of it, I laid off three days last week. It just come to me that them three days' layoff may have meant the lives of them boys, my boys, over there in France.'

"There were tears in his eyes, he was choking as a man does in dry sobs. I was surprised by the flood-tide of passion in his soul. I couldn't answer him. Abruptly he turned and strode away. As I watched his massive body stiffen and swell to the forces of his spirit he stopped and looked at me again. His face changed to the most radiant expression. His smile was like a burst of sunlight after the storm.

"'All right, you just watch your uncle on the job from this time on,' he shouted, as he raised his huge fist in the air, an instinctive gesture of allegiance to the great cause that had just dawned on him. Singular as this instance may seem, it demonstrates the world of labor as I have seen it and felt it in the great assembly of workmen. They need leadership, they need to be told what their jobs mean to the nation, not what they mean to themselves, or to the individual employer, or to their individual glory."

Their "jobs" mean just as much to the nation and to humanity in this trying period of reconstruction as on the most critical day of the war. The human equation enters into the problem of labor and capital as never before.

The Individual Workman Counts.

No longer can labor be treated in mass, simply as raw material, and the greatest business man, the man with the greatest mind and the greatest heart, does not attempt to do so. This big man will have a heart big enough to include every last one of his coworkers, whether of the office, shop or yard. Think what you may of him, Henry Ford was one of the first to systematically recognize the human equation in the factory, and his welfare department, looking after the interests of the worker with a paternal interest, without a prying inquisition into the man's personal affairs, is too well known to be more than mentioned as one of the "gold standards" of modern industry.

Corporation managers have at last awakened to the fact that if the corporation does not have a soul it must acquire a manager who at least has a heart. A couple of weeks ago the General Motors Company gave a "smoker" to all the drivers of their trucks in Chicago. At this meeting there was not a syllable of sales talk dropped. It was simply a social gathering, during which was discussed the subject nearest to every one present, his job. The speakers included the manager of one of the truck departments of the packing firms, who, two years before, had been a shop helper at $12.50 a week; the editor of the house-organ of the General Motors Company; a police captain, who explained reasons for traffic rules; a Y. M. C. A. secretary recently returned from abroad, and the mechanical engineer of the company, who gave some helpful hints on caring for the truck. Even an official of the Standard Oil Company was allowed to speak. Moreover, he received careful attention by the proletariat drivers present.

After drinking their coffee and eating their doughnuts, at the close of the meeting, a group picture was taken, and if you look at this picture you can not tell Manager Kilbourne from Pat McCarthy, who drives one of Mike Cudahy's trucks.

The Right Word at the Right Minute From One Big Man.

From a man who is chairman of the Executive Committee of the National Implement and Vehicle Association, which includes officers of corporations making almost all of the farming machinery used on this earth, you might naturally expect a capitalistic view of the labor situation.

H. M. Wallis is this chairman, and he is also president of the J. I. Case Plow Works, at Racine, Wisconsin. Incidentally, too, he was elected chairman of this association after making the speech from which we quote:

"In considering the question of labor, the situation is somewhat more complex, and yet I think it is well not to take too great counsel of the fears which have been expressed by some that we shall be confronted with an acute shortage of labor resulting in unduly high prices, or the fears as expressed by others that we may have a Bolsheviki movement in this country, but rather I am inclined to look to the hopeful sign of greater efficiency, largely as a result of the military training which some two or three million men have thus far received and millions more will receive if the duration of this war be long continued, and to the further efficiency in output by the labor-saving machinery and devices which have already been introduced. Then, too, there has been brought about as a result of this war a somewhat broader and better understanding between capital and labor and the relative importance of each. Mr. Schwab, in a recent magazine article, is quoted as saying: 'Every one who returns from the trenches tells us that the men who have risked their lives and suffered for their country will demand a greater share in government and greater reward for their work hereafter. This trend is inevitable, and it should not be blindly opposed. It is fit and proper that labor should receive a fair share of what it helps to create.' Similar sentiments have also been expressed by Charles S. Sabin, president of the Guaranty Trust Company, of New York.

"The human element has been brought prominently to the front in a way which will not soon be forgotten by the boys who have fought shoulder to shoulder in the trenches and other branches of the military service. The bank clerk and the president's son are shoulder to shoulder with the laborer and the sons of titled families of Great Britain and Italy, each daily gaining a better understanding of the other and respect for the individual qualities of each. It will form a basis for a continued better understanding and adjustment of future differences between capital and labor, and a working out of the fundamental necessity for higher efficiency all along the line from the workshop through the various organizations and up to the executive management, and it is going to take real industrial leadership and coöperative effort to maintain our position in the world's markets, which position has probably been advanced the equivalent of twenty-five years as a result of the war. Some fear has been expressed that we will be seriously handicapped in this connection by reason of the higher wages which will be demanded in this country. Wages alone do not affect the situation. It is a question of the unit cost, and if higher wages are productive of lower unit costs, we will still be able to compete as we have in the past. Then too, I think we shall have more and more of an international labor affiliation of some kind. As we have in this country the American Federation of Labor, it will not surprise me to see, after the war, an international federation of labor. The presence of Samuel Gompers in England at this time, I think, is significant."

In other words, to sum up the labor problem in this period of reconstruction, if capital will go half as far as big-hearted Mr. Wallis and labor half as far as the big-hearted laborer of Dr. Eaton's report, there will be no problem.

Both labor and capital have been equally ignorant of the other's aims and conditions and equally blind to the other's good, and incidentally its own good.

Without labor, the greatest capitalist on earth would soon be a pauper; without capital, labor would starve to death. Each must take the lesson of the war, not into his class consciousness, but into his innermost individual conscience and get back to first principles and observe the Golden Rule.

MACHINE COMPOSITION

BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results.

Connecting a Water-Cooled Mold-Disk.

An Iowa publisher desires to know how to connect a water-cooled mold-disk. The following information will help him:

Answer.— On a water-cooled disk each of the two pipes which extend downward behind the disk has a brass nipple. The water is to enter the outside, or service, pipe and the outlet will be from the inside, or waste, pipe. City water pressure is desirable. If you have a roof-tank, a pipe leading from the supply may be extended to the machine; the waste-pipe may run to the sink if desired. A plumber would suggest an economical arrangement of piping. The piping need not be larger than the size of that used behind the disk. Rubber hose forms a flexible connection between service-pipe and machine.

Metal-Pot Should Be Raised.

An Illinois operator sends several slugs and asks how to remedy defects in casting. The following are our recommendations, together with other timely advice:

Answer.— Apparently all you need to do is to raise your metal-pot a trifle by the upper screws of your pot-legs and increase the stress of the pump-plunger spring in order to give more force to the drive. You should have sent slugs of regularly set matter. We do not understand your reference to eccentric pin in mold-slide. You should avoid changing adjustments that do not relate to the trouble in question. Be certain to clean out hole on side of well, the mouthpiece holes and cross-vents. If you observe that metal bubbles up around the plunger as it descends, order a new plunger.

To Remove Gas Fumes From Machine-Room.

A Nebraska publisher asks for information regarding the ventilation of machine composition department. He wants to know the prevailing practice in the most sanitary rooms.

Answer.— In the matter of ventilating your machine composition department we know of but two methods of removing the spent gas from the pot burners, one is by natural draft and the other is by forced draft. Galvanized iron pipes are used in both cases, these pipes running directly from the pot-chimneys to an overhead pipe, and from this latter pipe to outside the building. The first plan involves only the expenditure for galvanized pipe, while the second method requires an exhaust-fan driven by motor or other power. Where the natural draft method is used the withdrawal of spent gas is not so complete as where an exhaust-fan is operating, hence at times it may appear to be unsatisfactory. This is due to peculiar conditions of the weather or to the direction of the wind. There is one point to remember and that is that all elbow-joints should be quarter round instead of angular. Almost any cornice or sheet iron worker can furnish estimates on the installation of a natural draft system. Where an exhaust-fan is required you should secure estimates from concerns doing such work. We can furnish you with the address of a Chicago house installing a forced draft system that conforms to the Illinois state factory laws. We would suggest that you look into the merits of the electric metal-pot, for, with electric heat, no ventilating system is required, as no fumes arise from the metal-pot.

Matrix Bent From Obscure Cause.

An Iowa operator sends a matrix that is bent in a peculiar way. The description furnished in his letter gives us no clue to the cause. The operator desires to know how such bending may be avoided.

Answer.— We are unable to identify the cause of the trouble from the description given us. The following points may help you to locate the cause: (1) Do not overset lines. (2) Do not send away lines that are too short. (3) See that the line delivery does not travel to the left too rapidly, as the sudden stop in the first elevator may cause the last matrix to fall outside of the jaw and be caught between the vise-jaw and the back jaw of the first elevator. (4) The spring-pawl in the back jaw of the elevator should extend inside of the face of the back jaw so that the back ear of the last matrix will not turn around and thereby allow the matrix to fall out of the elevator. (5) The distance between the back and front jaws should be just a trifle more than the width of matrix across upper ears. Too much space permits the last matrix to fall outside of the elevator-jaws. Examine each of the foregoing points and you may be able to locate the cause of your trouble.

Back-Squirts from Obscure Cause.

An Ohio operator writes: "I am having trouble with back-squirts on an old Model 5 and would like to have you advise as to the remedy. The machine was purchased a short time ago from a firm which had used it nine years. When I first noticed the trouble I tried to remedy it by truing up the mouthpiece, but it did no good. I then cleaned the throat, put in a new mouthpiece, tested back-up again — the Prussian blue showing even all the way across — but the back-squirts continued. I tightened the cushion spring on pot-lever and then put on a new spring, but got no better results. Next, I examined the pot-leg bushings, thinking, perhaps, one or the other might be cracked or broken, but found both correct. I then removed the gas-governor, put on new rubber diaphragm, and readjusted the governor, but the back-squirts continue. I clean the plunger every morning and it works freely in well. I am using a metal-feeder which is adjusted so that metal in the pot is, when at its highest, one-half inch from the top of crucible. Under separate cover I am mailing you four slugs and the metal which was trimmed from them by the back knife. You will notice that the body of the slugs shows metal was a trifle cold when they were cast, but I was compelled to use metal at a temperature of about 520° in order to prevent machine from squirting a larger amount of metal. I recently sent a sample of metal to the Blatchford company, but

they have written stating the metal is in good shape, so that the trouble can not be there."

Answer.— We are of the opinion that your trouble is due to cold metal, and would suggest that you give the mouthpiece burner full flame and slightly raise the temperature of the metal in general. We believe that you will have better results by keeping the metal closer to 550° than at the temperature you mention.

Face of Slug Is Not Sharp.

A North Dakota operator submits an imperfect slug. He does not advise with what current the mouthpiece is operated, but states that he is using a new electric metal-pot.

Answer.— It is quite possible the appearance of the face can be improved by the employment of a trifle more heat. It may also be advisable to increase the stress of the pot pump-lever spring. You should make sure that the plunger is cleaned daily and that the cross-vents between the holes in the mouthpiece are not permitted to become clogged. Perhaps after the pot is in use a short time it will permit a stronger drive by plunger, and will thereby improve the face of the slugs. A small amount of graphite placed in the well under the plunger will give lubrication to the plunger and effect a stronger drive of the latter, thus giving a sharper face.

Metal Accumulates on Mouthpiece.

An Illinois operator states that metal is found on the mouthpiece whenever he draws out the disk, no matter how few slugs are cast. He is under the impression that the metal requires toning or doctoring. He desires a remedy to prevent the metal from accumulating on the mouthpiece.

Answer.— If you mean that metal remains attached to the pot mouthpiece after the slug is cast it suggests that the mouthpiece burner should develop a trifle more heat so as to prevent this trouble. There will always be some metal attached to mouthpiece, but it is usually in a semiliquid state and drops off as each new slug is cast. This is of no consequence, but if the metal builds up on the mouthpiece it will prevent a close union between the mouthpiece and the mold and probably cause back splashes. See if the mouthpiece burner is giving a good blue flame. If it is not, clean the burner and increase the heat a trifle. To determine the condition of metal, melt all your available supply and stir it well with a wooden paddle until all the dust and lighter particles are on the surface; then skim dust and particles off until surface is bright. Take a ladle, dip to the bottom and pour off several small pigs of metal. Send to your metal dealer who will make a qualitative analysis, and, at your order, will supply you with toning metal to add to your present stock.

WHY THE PRINTERS MADE GOOD SOLDIERS.

They were of the right "Type" of men.

They are born "Leaders."

They "Stick" to the job.

They adhere to the "Rules."

They are good at "Setting Up" exercises.

They excel when it comes to a "Chase."

They don't take things for granted, they must have the "Proof."

They are generally of very good "Form."

If they are taken prisoners it does not faze them. They are used to "Lock Ups."

When the call to battle is sounded, they can "Make Ready" very quickly.

They fear not the cold steel, as they are used to "Cuts."

They are very "Plane" fellows.

And as "dough boys" they can make excellent "Pi."—*Lackawanna (N. Y.) Daily Journal.*

TYPE METALS—THEIR CARE AND TREATMENT.*

NO. 2.— BY L. D. STAPLIN.

ON linotype machines the causes of clogged mouthpiece holes are usually found in impurities carried by the metal. In the manufacture of the alloy it is necessary to use lead, tin and antimony, and these metals are not available, commercially, in a chemically pure state. Impurities such as copper, zinc, iron, sulphur, arsenic, silver, etc., are found in them, and this foreign matter, if permitted to remain in the finished type metal, may be sufficient to create considerable annoyance when the metal is used. In order to prevent this possibility, type metals are now alloyed in plants where accurate manufacturing, under chemical supervision, is observed. The baths are made in large quantities so that each bath may be carefully analyzed without materially increasing the cost per pound, and the finished product does not go to the consumer until it has been refined and has passed the factory's standard.

Two of the impurities commonly found in lead, tin and antimony have the tendency to cause the oxid, when formed, to become adhesive. Oxids are constantly created whenever liquid metal comes in contact with oxygen. Thus the oxids formed by the combination of the metal and oxygen will always adhere to the walls of the mouthpiece holes and the throats of the crucibles to a certain degree. If the metal carries impurities above a certain definite amount, the adhesiveness will be so affected as to cause these oxids to adhere to and clog the mouthpiece holes and collect in the throats; and as heat is the element which causes all metals to oxidize, the amount of oxidation and its effects will be increased as the heat is increased.

Where a machine frequently casts imperfect faces and investigation discloses a deposit of hard oxids in the throat of the crucible, it will be found that the slugs will be improved after removing the mouthpiece and cleaning the throat. The trouble may return after a short time and apparently be impossible to remedy permanently. Investigation of such cases has proved that sometimes the original cause is a slight imperfection in the interior of the original crucible casting. The cores used in the molds may not have been thoroughly dried, causing a slight ebullition of the iron when cast, thus making a slight obstruction in the throat against which the metal strikes while flowing through. As it strikes, there is a slight deposit of oxids at that point. This constantly grows, and finally clogs the throat to an extent that prevents normal passage of metal into the mold, causing imperfect faces.

As it is a difficult and tedious operation to thoroughly clean the throat of a crucible, and as the job will not prove more than temporarily beneficial unless the throat is thoroughly cleaned and the obstructions removed, it is advisable to install a new pot in a case of this kind. Since these troubles will return, even with new crucibles, unless the metal is made free from the trouble-causing impurities, it follows that these causes must be removed if economical and desirable results are to be expected.

The presence of these impurities can only be detected by competent chemical analysis of the metal in use. If the troubles indicate the presence of impurities, a sample of the metal should be submitted for analysis to some chemist who is familiar with the subject of type metals and who is equipped to analyze the metal for trouble-causing ingredients. His report should then be depended upon and his instructions followed.

*NOTE.—This is the second of a series of six articles by L. D. Staplin, metallurgical engineer, and manager of the type-metal department of the Great Western Smelting & Refining Company, Chicago.

Some of these trouble-causing impurities can be removed in the consumer's remelting pot through the use of refining chemicals. In such cases it has been the writer's practice to inform the user how to proceed in each minute detail, and if instructions are literally followed good results will ensue from the work. In other cases, the impurities are of such nature that they can not be successfully eliminated. One of the most common causes is an impurity so refractory to treatment that even with complete smelter equipment we are unable to remove it from an alloy without so much expense as to offset the elimination.

Type metal contaminated with this element is, however, satisfactory for the manufacture of other industrial alloys, such as Babbitt metals, etc., and when its presence is disclosed in quantity sufficient to really be the permanent cause of trouble to the machines it is best to exchange the faulty metal for new. Only by getting it out of the plant can the machine's production be brought to the proper standard. Because of the value of the old metal for other industrial uses, such exchanges can frequently be made at a nominal expense.

Clogged mouthpiece holes are also due to using an alloy which has been depleted of its proper tin and lead content by age and the attendant effects of oxidation; also by allowing other metals, such as old electrotype plates, to become mixed with the linotype slugs and remelted while recasting. In most cases of this kind a simple remedy can be applied by analyzing the metal and applying a temper so alloyed in formula that when it has been mixed with the old alloy the metal will be restored closely to the proper percentage of the different elements.

Since it is readily possible to have in service a metal which has been cast from a bath during remelting that has not been thoroughly stirred to insure against separation of the different elements, therefore when samples are submitted to a metal works for analysis they should be selected carefully to insure their being as nearly as possible a true and accurate sample, representative of the metal. This can be done by selecting a slug or two from each of the several machines or jobs. In making the analysis these slugs will all be melted and a sample drawn from the bath after mixing. In this way the chances of our report being accurate are enhanced.

On monotype machines, the causes of clogged nozzles are the same as the causes of clogged mouthpiece holes. Relatively speaking, the user of a monotype machine has but few metal troubles of this sort, those most common being the clogging of the nozzles, corroding of the pump body, imperfections in the faces of hair-line rule, imperfections in the faces of small sizes, such as six-point, etc. These are almost entirely due, from the metal standpoint, to the same impurities that cause clogged mouthpiece holes on a linotype machine, and for that reason the remedies that apply to linotype metal will apply to monotype metal.

Zinc etchings and trimmings from the saw sometimes get into the remelting pot and contaminate the metal sufficiently so that it will give trouble. The nature of zinc is such that, if left alone, it will eliminate itself in time and the trouble will disappear. If the trouble is serious and it is desired to remove the zinc, it may be taken out of the metal in the following way: Bring the old metal to the usual casting temperature in the remelting kettle. Brush back the dross and examine the surface. If it is cloudy and scummy, zinc is present. If it is clear, clean, and shows fine lines resembling cobwebs, it is free from zinc.

If the metal carries zinc, draw the fire and allow it to set without any agitation. The zinc, which is lighter than the alloy, will float upward to the surface, and as it possesses a higher melting point than type metal it will solidify at a heat at which the type metal still remains liquid. When the zinc crust has formed to a thickness of about one-fourth inch, carefully skim and remove it. Be careful not to stir the metal during the skimming operation. After skimming, sprinkle powdered sulphur liberally upon the surface and wash the surface with the sulphur. For this purpose use a skimmer and be careful to work only upon the surface. The sulphur will gather the zinc into small balls so that it can be removed. Before using the sulphur create a draft and work from the windward side.

THE WONDERS OF PAPER.

The magic fabric, after all, is paper!

A man will work for you all day on the jump, risk his life and soul — if you hand him a little piece of paper at night with compensating words inscribed thereon.

Take a few sheets of plain white paper and make the right marks on them and you are famous for life — even as Abraham Lincoln during a train ride back in the Civil War days picked up a scrap of brown wrapping-paper, scratched off a few unreadable characters and brought into being that classic, "The Gettysburg Address."

Rockefeller can take a virgin sheet of paper, inscribe a few words and his name on it, and the bank will hand you out its very soul through the latticed window. Take a piece of paper and daub some paint on it — that is, daub it on right — and wealthy men and women will offer small fortunes to buy it for their palaces. Little pieces of paper, purchased by countless millions of American citizens from the Government during the last year, are backing our boys in the trenches.

Wonder of wonders: a bit of white or colored paper. We will die for it; live for it, which is harder; go through fire and water for it!

The first letter from your best girl was on a scrap of paper. The last letter from your favorite grandchild is on a bit of paper. Your birth-card, your marriage license and your death notice are on bits of paper.

Indeed, where would the old world be without paper? —*Paper News.*



This is the "bird" who comes around
And sells us paper by the pound.
The price goes up most every day
And tho we howl, we have to pay.

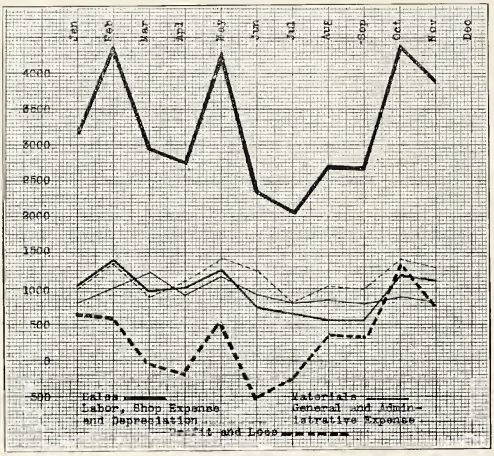
One of a series of illustrations, with verses, used in the October issue of *Ohio Print*, house-organ of The Ohio Printing & Publishing Company, Massillon, Ohio, and reproduced here by courtesy of that firm.

A VALUABLE CHART.

BY HENRY ALLEN.

TO know, and to know that you know absolutely, the condition of your business is a consummation greatly to be desired, especially in connection with the printing business, or any other business, for that matter, where that modern god, Efficiency, reigns supreme. The days have gone by when "good enough" will satisfy the ordinary printer who boasts that he knows what it costs to produce. The wise disciple of Franklin who operates a cost system tries, by reason of his knowledge founded on the data so collected, to outguess if possible and checkmate those who are not fortunate enough to possess information which the cost system divulges. In this respect he has a decided advantage.

At the convention of the United Typothetæ of America at Chicago a little over a year ago, the writer had an interesting conversation with the owner of a five-platen shop as to conditions in the trade generally. The printer possessed the reputation of being successful, and knowing what it cost him to operate. In the course of conversation he made the assertion that he was working on a chart which would act as a barometer to his business and show him at a glance just how he stood on all matters which he desired to have knowledge of. The system was in embryo at the time, but a promise was extracted that when the chart was an accomplished fact he would send the writer a copy. The promise has been kept and the accompanying half-tone illustrates it.



A study of the chart will give a very comprehensive understanding of the whole idea. Eleven months of the year are recorded. The sales are shown, varying from $2,100 a month to the highest peak, $4,800, in the month of October. May was up to $4,600, but business fluctuated because of the abnormal conditions which we have had to face this year. Religiously kept month by month, the chart has been a great help to the printer. It has demonstrated that *profit* and *loss* are to a great extent governed by *sales*, as will be noted by the heavy dotted lines at the bottom of the chart. My friend writes that he made one mistake following the record month (up to that time) of May in volume of sale. He kept his organization intact and, therefore, slumped badly when the balance-sheet was drawn off, his loss for the following month being $510.

An interesting paragraph reads: "Volume of sales is an important factor, I have discovered, and you will see that if I had filled in the valleys, as I call them, and brought the peaks of, say, July, August and September up higher, with no increased cost for labor, as I maintained my organization during that period, I would have made a much better showing. You see I could have taken in work at cost and then made money. At least, I would not have been in the loss column. I think I have demonstrated this, but I know that such a knowledge is a dangerous weapon in the hands of those who can not take an intelligent view of such a condition."

My friend is right in this; the trouble with so many printers is that they are too prone to consider the volume — tonnage, as some of the old school prefer to call it — depending on the large turnover to give them a satisfactory net profit at the end of the year. This is where it is demonstrated that knowledge is absolutely essential and the chart should be of immense benefit to those printers who want to delve into the higher mathematics of the game, as it may be termed, and who want to see their business from all angles at the same time.

Attention is called to the peaks demonstrating labor, shop expense and depreciation, as well as material and administrative and general expense. There has not been a tremendous fluctuation in any of these items, but the high peaks of volume for the months are consistently followed in all these departments, proving the correctness and general dependability of the chart throughout.

It should be mentioned that in general and administrative expense bad debts are included, and donations to the various war charities as well as donations to local and other funds.

ANOTHER WAY OF SAVING PAPER.

BY ROBERT F. SALADÉ.

For a number of years a large manufacturing concern had been using its regular lithographed letter-heads for correspondence between the main office and its various branch offices. These letter-heads were lithographed on an expensive grade of bond-paper, and they were intended, of course, for business correspondence among customers.

One day the president of the company happened to notice that a letter from one of the agencies of the organization had been written on one of the regular lithographed letter-heads used for all outside correspondence, and for the first time he realized that there was a considerable waste of fine bond-paper in so far as the intercompany letters were concerned. After investigation, it was discovered that several thousand letter-heads of this character were exchanged between the home office and the branches during the course of a year. A cheap grade of bond-paper would have served just as well for the purpose, as these letters were never seen outside of the offices of the company.

The president immediately effected a reform: An order was placed with a printer for 50,000 letter-heads, plainly printed on a light-weight, inexpensive grade of bond-paper. Various colors of the paper were selected for the home office and the different branch offices, so that a letter from each office could readily be distinguished by the color of the paper. Then, all department managers were instructed to use this inexpensive stationery for intercompany correspondence, instead of using the regular lithographed letter-headings. This resulted in a considerable saving of good bond-paper.

Master printers, do you recognize the purpose of this article? Why not present the facts to some of your larger customers? It may be that other big business concerns are using first-class bond-paper letter-heads for "home" correspondence. Offer to print an order of headings on common paper to be used for intercompany correspondence.

Collectanea Typographica

By HENRY LEWIS BULLEN

All rests with those who read. A work or thought
Is what each makes it to himself, and may
Be full of great dark meanings, like the sea,
With shoals of life rushing.
— Bailey, "Festus," 1839.

* * * *

WRITE the vision, and make it plain upon tablets, that he may run that readeth.— *Habakkuk* ii, 2.

* * * *

Prosperous Printers.

IN the times when every printer was compelled to be a member of a printers' guild, and to be governed by its rules and to be punished for failure to obey, the printers enjoyed extraordinary prosperity, notwithstanding the crudeness of their presses and appliances. Compulsory union for the common good worked admirably then and would work as effectively again, if resumed. Proof of this is seen in the prosperity of the International Typographical Union, which has great power and authority, very beneficial to its members.

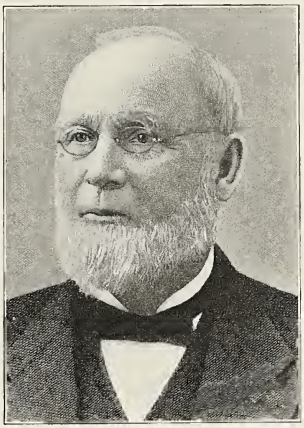
Two members of the London printers' guild died in 1681. George Sawbridge, printer, had been master for two years and treasurer for thirty-two years. He willed a large silver bowl to the guild, his business to a son, and £10,000 apiece to four daughters. Thomas Newcombe, printer, also willed a large silver bowl to his guild, his business to a son, and erected and endowed six almshouses in his native town which continue their beneficent service to this day. The purchasing value of money in 1681 was six times greater than it is today.

Is it possible that, despite wonderful machinery and enormously increased demand, there is something radically wrong in our go-as-you-please, every-man-for-himself methods?

* * * *

THE force of union conquers all.— *Homer.*

BY uniting we stand, by dividing we fall.—*John Dickinson.*



Eliphalet Whorf Dennison (1819-1885). Inventor of the shipping tag, founder of Dennison Manufacturing Company.

Evolution of Shipping Tags.

IN 1712 an English man-of-war entered Boston harbor. On it was George Dennison, seaman, who ran away, and after a while became a master mariner and fisherman at Gloucester, Massachusetts. This man had a grandson named Andrew, born in 1786 in Freeport, who became a shoemaker and upon reaching manhood made shoemaking his business in Topsham, Maine. There was a very real democracy in those days, and this cobbler by long service in the militia achieved the rank of colonel. The townsfolk had their shoes well cobbled by this colonel, who was blessed with ten children, among them Aaron L. and Eliphalet W.

Aaron L. Dennison was taught to be a watchmaker and jeweler, and had a store of his own in Boston in 1843. At that time all pasteboard boxes were imported, and Aaron had the thought to have them made in America. He took the necessary materials to Topsham, showed his father what was needed, and Colonel Dennison, aided by two daughters, seated at his cobbler's bench and using his cobbling tools, introduced a new industry into America. The boxes found a ready sale, outrunning the capacity of the workers, so that father and son devised the first paper-box machine — a machine used in all box factories today. Before a year had passed ten persons were employed and other new machinery. Aaron had started something quite big, but he had other ideas. He thought of making watches with interchangeable parts, and the thought grew into a watch factory in 1851, which later on was incorporated as the Waltham Watch Company, now of world-wide fame. This enterprise took Aaron out of the box business.

Eliphalet W. Dennison, whose work was to sell the boxes of the Topsham factory, became sole owner of it in 1850, in which year it was moved to Boston. In 1851 the little cards on which jewelry was displayed, as well as the little price tags, were cut out by hand by the shop clerks in their spare time. Eliphalet saw money in making these cards by machines and dies, which he proceeded to devise. So correct was his original method, the fundamental principle has changed but little in all these years, although, of course, changes and adaptations have taken place. In 1856 he introduced the shipping tag, which was slowly adopted by the business world, until in 1863 he patented the reinforced hole, with a washer on each side. Thus reliability was added to utility and the victory was won. Eliphalet was assiduous in improving the quality of his manufactures and adapting them to the varied uses of all kinds of businesses. He made business easier for hundreds of thousands. He deserved to succeed, and he did succeed. In 1856 his plant occupied one second-story room at 203 Washington street, Boston; at his death, in 1886, it had grown to be a national institution; and his sons and other partners have kept up the good work in the immense factories in Framingham, Massachusetts. The machinery used is highly specialized and largely automatic. Some years ago *Collectanea* took the proprietor of one of England's largest printing-establishments through the Dennison plant. The

stranger had already seen the principal printing-plants in America. He said that the Dennison plant was the most wonderful he had ever seen, and that if he had seen nothing else it would have been worth his trip to America.

As we pass those great works in the train for Boston we like to think of Aaron L. Dennison in 1843 tramping fifteen miles from the steamer to Topsham, carrying a $7.50 supply of box-making materials, more intent probably on affording remunerative employment for his father and his sisters and brothers than on establishing a new industry of world-wide importance. What really distinguished Aaron L. Dennison was this: When he evolved a bright idea he worked it out and made it practical. There are thousands of persons evolving bright ideas and forgetting them. Millions of useful inventions have been abortive for want of action.

* * * *

Philosophy of Costs.

LABOR-SAVING machinery does not reduce the cost of printing, though it often seems to do so in specific instances. Labor saved in printing-houses by improved machinery is re-employed in printing machinery factories, and the cost of labor is thus indirectly reassessed upon the printers, who pay all the costs and all the profits of such factories. Ignorance of this principle of political economy makes business hazardous and its profits precarious. We should have been taught that inventions are time-saving rather than labor-saving. Speed costs more than slowness, and needs to be charged for accordingly. Speed improves service, and improved service is worth more than inferior service.

The linotype machine is a great time-saver. We all expected that the linotype machine would reduce the cost of composition, but the cost of composition in 1914 was much higher than it was in 1890, and properly and logically higher. Printing-presses were swifter in 1914 than they were in 1890, but the cost of presswork increased a great deal. The actual prime cause of these increases is the cost of labor employed in the extensive linotype and press factories, all indirectly paid for (with the buildings and manufacturing equipment) out of the fund collected by the printers from their customers. The fund thus collected is not quite large enough. When it is large enough the printing business will become as profitable as printing machinery manufacturing.

Could we tabulate the annual payments secured from their customers by the printers and the annual drafts on such payments the result would be illuminative and perhaps instructive. Consider the great industries which printing necessarily supports: the paper-mills, ink factories, typefoundries, composing-machine shops, press factories, and all their advertising, and employees, and the interest on gigantic investments and on immense products in process of completion or in store unsold needed to supply a demand for quick delivery. *The printers are the ultimate collectors for all these industries, and they do not collect enough.* Printers can not do printing



Printer-Mark of Conrad Valdkirch, printer, Basle, Switzerland.

From a book printed by him in 1589, containing, among other woodcut portraits, some of early printers. Wisdom is shown bearing the lamp of knowledge. The original was a woodcut.

without the allied industries which afford them the means of producing that which they sell. Invention is needed to keep step with an ever increasing demand. The printers must pass their burden to the buyers of printing, but they perform this vital task inefficiently.

The printer who thinks his problem is confined within the walls of his plant is deluding himself. His problem is inextricably complicated with hundreds of other factories of which he is the paymaster to the full extent of his use of them. There are from thirty thousand to forty thousand master printers in these United States working hard as collectors for a whole series of manufacturers who are necessary to the existence of the printing industry, and the many thousand are as a whole failing to collect enough to go around and leave a profit. The printers' suppliers are getting their price and profit, as wise men should — they are not price cutters; their collectors (the printers) are in effect offering the buyers of printing large discounts on bills they owe to the suppliers — for this is what price cutting means. What other group of producers would handle millions of dollars' worth of paper annually at cost — if the truth were known, too often below actual cost? Do the clothing manufacturers content themselves with a profit on making clothes and do they distribute the product of the cloth-mills and collect millions of dollars for the clothmakers without substantial profit?

When a printer discards slow machines for fast, logically he should advance prices; at least he should hold his prices. To reduce prices is asinine. In general it will be wise to say little or nothing about "labor-saving" machinery to customers. They will logically expect a cut in price — *a share of a reduced labor cost which is not actually reduced.* Talk time-saving and quick delivery and better quality and superior service, and get pay for these advantages, so that after you have collected for the paper men and type men and composing-machine men and other machinery men and the ink men you will have in hand a profit on the collections as well as payment and profit for the actual printing.

* * * *

Fire Insurance, Printing, and the First House-Organ.

THE earliest mention of fire insurance occurs in the May 12, 1680, issue of *Mercurius Civicus*, of London. The idea seems to have commended itself to householders, for in 1710 the Sun Fire Office was established, with a house-organ to advertise it, called the *British Mercury*, which in its first issue announced that policies would be ready in a few days and that subscribers to an earlier fire-insurance company would receive such policies gratis. The Sun Fire Office is still flourishing. It doubtless owed its initial success to its advertising enterprise, which appears to have been the first house-organ.

* * * *

Five Dollars Unclaimed.

A Small black NAG, some ten or eleven years old, no white at all, bob-Tailed, well forehanded, somewhat thin behind, thick Heels, and goeth crickling and lamish behind at his first going out; the hair is beat off upon his far Hip as broad as a twelvepence; he hath a black leather Saddle trimmed with blew, and covered with a black Calves-skin, its a little torn upon the Pummel; two new Girths of white and green thread, and black Bridle, the Rein whereof is sowed on the off side, and a knot to draw it on the near side, Stoln out of a field at *Chelmsford*, 21 *February* instant, from Mr. *Henry Bullen*. Whosoever can bring tidings to the said Mr *Bullen* at *Bromfield*, or to Mr. *Newman* at the Grocer's Arms in *Cornhil*, shall have 20s. for his pains.

This offer, first printed in *Mercurius Politicus*, London, February 24, 1659, has not yet proved effective.

NEWSPAPER WORK

BY G. L. CASWELL.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

Caught by Vicious Copyright Law.

A number of daily and weekly newspapers in the Middle West have recently come face to face with that vicious national copyright law, the jug-handled affair that calls for a minimum fine of $250 for each violation whether the violator reaps any individual benefit or profit from it or not. In this case we understand a young man was inspired with a "poem" and he labeled it "The Kaiser's Talk to Hell." His jingle caught the popular fancy about a year ago and he had cards printed containing the alleged poem, copyrighted the production and sold the cards at ten cents each, as alleged by attorneys having the cases. Many people, reading the production and fancying it was good, handed it in to their local papers for reproduction. In most cases the copy thus handed in was clipped from papers, bore no copyright label and gave no indication of its valuable government protection. Many editors ran the piece to please their patrons, and then forgot all about it. Now comes the sequel in a notice for damages under the copyright laws, and this is followed by a demand from some attorneys for payment of fifty dollars, at least, in settlement of each case. The notice of action claims damages according to circulation of the newspaper using the production, basing its value at ten cents per subscriber, the same as the cost of the printed card sold to the public — and this is *some* damages in many cases where papers have ten thousand and more circulation.

We can almost hear the disgust and vituperation oozing out of every publisher who reads the above, and yet how many of them have joined any newspaper organization to try to remedy such things and secure laws that are fair? How many of them have put up even five dollars a year to be a part of an organization that can assert itself collectively for the benefit of all publishers?

Two years ago the experience of a Minnesota publisher was mentioned — the owner of a small local paper who had used a certain picture in an advertisement for illustrative purposes, not noticing the picture was copyrighted, because it bore no evidence of that fact on the cut itself save a small "c" within a circle down in one corner of the cut. The publisher was cited for $2,800 damages — enough to break him up in business. We believe he settled to avoid the large expense of defending the case.

Eastern publishers were also threatened with damage suits in like manner a couple of years ago, and a movement was started to secure a change in the copyright law. A bill for the change was introduced and was in the hands of Congressman Smith of New York, but failed of success if it even got any consideration. Most of the attention this bill secured was because of the interest publishers took in it, and we believe the matter was not renewed in the following congress.

Two hundred newspaper publishers are now cited for damages for printing "The Kaiser's Talk to Hell," with a contribution of fifty dollars to the lawyers and their client as the alternative. If we could cite twelve thousand publishers in the United States for $50 each for a real national organization and a working secretary on the job we believe this vicious copyright law might be put in the Kaiser's pocket while he is calling at his familiar haunts.

Agency Commissions Win.

After having printed some comments and arguments on both sides of the question, we had supposed the agency commission matter had been relegated to the future so far that not much more would be said about it until that millennium we read about. But at an editorial convention we attended recently the matter was injected and became one of the most interesting phases of the day's discussions, hence we assume it still stands as one of the live topics in the newspaper game, and especially of the weekly newspaper game. In this impromptu discussion it was brought out that several publishers had been pursuing the net rate plan to all foreign advertising agencies, and sticking for the same net rate from all others, and, as a rule, they felt no loss of business thereby, but some rather thought they had gained by it. But still they wanted evidence to settle the matter in their own minds. They severely condemned the idea of any publisher giving any more than fifteen per cent discount to agents, and accused such of admitting thereby that they were asking far more than their advertising space was worth.

One who had tried the net rate plan for all alike reported that the war had interfered with his experiment along this line to learn just what is best — net cash or fifteen per cent discount to agents. But he declared that after pursuing the matter for some months and reading all the arguments he could find, pro and con, he had raised his foreign advertising rate, as well as his local business rate, to a fairly remunerative figure and had gone back to the plan of allowing the foreign advertising agents the straight fifteen per cent discount for all business coming from them. This was for the service rendered by the agency in hunting up, planning and placing the business, checking the work and making the payments — and he believes the agencies earn all of that in the transaction. Certainly, it seemed to him, the agencies are likely to work for the concerns that pay them for their service, and in this matter he thought the service was being rendered for the newspaper publisher as much or more than for the advertiser. An effort to spread propaganda and foist the net rate to agencies on the newspaper business was made through a little pamphlet publication known as "Independent Advertising," which was started some three years ago in New York city. Recently this publication quit and went to the graveyard where so many apparently utilitarian publications had gone before. The editor said his means gave out and he quit, at least until after the war. He had devoted his money, his mind and his efforts toward abolishing the commission to advertising agents, but we confess that after reading the pub-

lication for some time we had failed to note any clinching argument or find any basic reason for the publication's existence. Its three years of effort has left the agency commission problem unsolved, if not indeed actually leaning back toward the commission plan, which, after all, seems established for both newspapers and agencies.

Seven Columns on Six-Column Page.

Within the past month we have received sample copies of two unusual newspapers — the Spencer (Iowa) *Reporter*, and the Carrollton (Missouri) *Record*. Both of these papers are


SPENCER REPORTER.

ORDER MEN GET QUESTIONNAIRES

Red Cross Has Soldier Boxes

MANY MEN WILL BE CALLED SOON

Young Forger Again At Large

78 CASES "FLU" ARE REPORTED

Exhibit Of Made Over Clothing

THREE STORES ENTERED MONDAY

ALL ARE TO BE CLASSIFIED

STATE WHEAT IS 14,134

NO ARRESTS MADE YET

LEAKING CAUSE OF REJECTIONS

THE WAY IS EXPLAINED

REPORT SEVEN DISCHARGES

Aged Pioneer Answers Call

Much Now Is Missing Received

Mayor Leaves For Army Camp

Judge Low Has Light Term

John Cory Made 2nd Lieutenant

Clay Asked For 70 Laborers

Reproduction of first page of Spencer (Iowa) *Reporter*, showing seven-column make-up on a six-column page.

unusual in that they are seven-column papers printed on the regulation 30 by 44, 50-pound sheet of print-paper. You say that this is impossible? It is not only possible, but the publishers of both papers find it is practicable and that they like it — and the plan certainly pays them as a business proposition.

In both cases mentioned the papers are set in six and seven point type, twelve ems measure. Narrow column-rules are used, and, of course, a much narrower lock-up for the forms. The inside chase margins have been reduced to the minimum, but five picas separating the pages in the middle, while the outside margins are about two picas.

Thus, the impossible has been accomplished, and the publishers declare the change was made with but little expense for chases and column-rules. Doubtless, considerable cutting of slugs and advertising rules also was necessary. The effect of such a seven-column page is altogether pleasing, as shown by the reproduction given herewith of the front page of the Spencer (Iowa) *Reporter*, published by Randall & McKee, two entirely practical printers as well as publishers.

This idea of the narrow measure for weekly newspapers has been studied and thought over by many publishers where they wished to enlarge their pages without investing in new presses. One difficulty that always loomed up whenever they had all the rest figured out was how they could accommodate advertising cuts and stereotype plates designed for the regulation thirteen-em measure. Both the papers mentioned above use cuts in their ads, shaving and trimming the cuts where necessary and remounting them on blocks to fit the narrow measure. The usual stereotype plates are not used, all the composition being on machines for the body of the paper, and by both machine and hand for the advertising pages.

We must not leave this interesting subject without considering the profit-sharing phase of this investment in an idea and some new chases. The *Reporter* averages more than twelve pages per issue and gains thereby one column, twenty inches of space, per page. The advertising in the paper far overruns the fifty-fifty basis usually set as the dead-line, hence they can readily sell every inch of this extra twenty inches per page. Thus they have 240 extra inches of advertising space per issue. The *Reporter's* display rate is 25 cents per inch. Thus the extra earnings are $50 per issue, or $2,600 per year.

Some dividend on an investment and an idea, with but little extra work.

General Observations.

The convenient and practical plan for taking care of the notification of expiring subscriptions, as we presented it in The Inland Printer for November, met with the instant approval of all who saw it and studied it over. Field Secretary Perkins of the Nebraska Press Association called especial attention to it, and added admonition that this matter of attending to expiring subscriptions is the vital thing in the cash-in-advance proposition. In most cases, we might say, it would pay to have a certain clerk or hire a girl especially to look after this one thing in any office having as many as a thousand names to look after. It is not only to keep from taking the names off the list that the credits should be looked after for a month before the subscriptions expire, but it is to get the names back on the list after they have been taken off. Taking them off, and thus making good your promise to require cash in advance or stop the paper, is an essential thing. But subscribers are not necessarily lost because their names come off the list.

In connection with the above, we must give something of the observations of Senator Ed M. Smith of the Winterset (Iowa) *Madisonian*, who recently gave a paper and a talk on this subject at a meeting of northern Iowa publishers held at Fort Dodge. Mr. Smith was a pioneer in the cash-in-advance subscription business among Iowa editors and publishers, and only his determination to do a thing or die in the attempt, after he got started, held him to it until he won out. Mr. Smith started out on the theory that he must educate his readers to the belief that it was to their advantage as well as his to have a paper stop when the time is out. He printed everything in the way of argument showing how and why people pay for things in advance; he even suggested that it was an insult to readers of newspapers if the publisher sent the paper to them for a longer period than they had contracted for. He even drove into the country, saw them personally and impressed them with the honesty of his intentions. Finally the time came to make the jump, and with faint heart and eyes shut he went into the uncertain element of the future as a cash-in-advance paper. Altogether, he says, he cut off in two months 627 subscribers — one-third of his list — but he stuck to it, almost had fist fights with a few of his best old friends, lost sleep nights, and almost gave it up — and the tide began to turn. The lost ones began to come back, the business men approved, and the system worked. The final result is over 2,600 names on the *Madisonian* list at this time, after five years' experience, and every subscriber is paid in advance. Now, Mr. Smith admits that it takes personal work and attention, and the assistance of a capable girl in his office to look after these subscriptions. He uses a printed card that he sends out the

first of the month to all subscribers whose subscriptions expire the last of the month (he makes all subscriptions expire the last of the month instead of the first), and this card reminds them that their time expires during the month. A second card goes out about the middle of the month, and the third week of the month a conspicuous notice is printed on the front page of the paper stating that if this notice is marked with a blue pencil it indicates the subscriber's time is out the next week. The last week of the month a flaring yellow expiration slip, the same as is used by the *Ladies' Home Journal*, is attached with paste to the front page of the paper sent to each subscriber whose time expires with that issue. If this does not bring the pay for the next year the subscriber's name comes off the list. But it seldom comes off now that people of the Madison county district know the paper will stop when the time is out.

Taking the above in connection with the plan suggested in this department in the November issue for keeping the expirations separated on the mailing-galleys, it seems to us a simple matter to keep the cash-in-advance plan going and make it win. The one other thing required in this whole prescription is nerve, or sand, to make it stick.

We are talking a good deal about the cash-in-advance business just now because so many newspaper publishers started it under the government regulations for the saving of print-paper, and are now left on an uncertain sea because of the removal of these restrictions — and their competitors. Mr. Smith and many others have conducted their experiment in the face of competition that followed the opposite policy, and they contend that in many instances competitors' methods helped put their plan across.

In the after-the-war period where the newspaper publishers now find themselves, they should not lose any advantage or good experience they gained under the War Industries Board's restrictions in the use of print-paper. The same conservation that saved print-paper saved money for the publishers, and the reduction of padded lists and the cash-in-advance policy all meant good dollars in the paper's treasury. Printing of fewer pages to carry the same advertising business in war times meant more profit, and advanced advertising rates made possible under war conditions are possible now. A world calamity has shown the way to better business for many of us. Why not keep the sights adjusted and centered on it?

Something was said recently about advertising contracts with local merchants and business men. The writer told some country weekly publishers that he wouldn't give a snap for all the signed advertising contracts in any town in which the newspaper might be published. Why? Because we have seen the system tried and it failed — failed because the publisher couldn't and wouldn't sue to enforce a contract with a local business man who remains in business, no matter how "ornery" the fellow might be. In the first place, the business man usually hesitates and gets ugly when asked to sign such a contract, then he gets uglier when reminded of it or threatened about it. We have found a much more satisfactory business proposition to be a contract rate for advertising amounting to, say, one thousand inches a year in a weekly paper, with about three to five cents an inch higher rate for space if not taken on the contract basis. But how "contract" unless you sign a contract, you ask. Make an agreement with the business man the first of the year, or any other time, that your rate will be, say, 20 cents per inch to him on his agreement to use more than the thousand inches in one year (the agreement is as good as his contract, and he doesn't hesitate so much about making it), and if he doesn't take the thousand inches it will be 25 cents per inch. If he agrees outright to take the contract price, let him have it and collect on that basis for ten months. If in the other two months he does not come up to his agreement, collect enough extra to make up the difference in rates — and have it out with him as between business men, not between lawyers. If the business man does not care to agree to take the thousand inches in a year, but believes that his business will be more than that and he ought therefore to have the lower rate, just tell him you will charge the 25-cent rate on his business and collect it monthly, and at the end of the year if his account shows more than the thousand inches you will deduct the difference between the transient and the contract rate from his last two months' bill. The result has been, in most cases that we have observed, perfectly satisfactory. When reminded about the tenth month that he is getting near the contract amount the business man will try to reach the mark by increasing his space — and if he doesn't reach the mark you have your money at the higher rate, and he has nothing to say and says nothing. There is no contract to quarrel over or enforce, and your agreement is just as good as his. The usual effect of this has been that the business man hits it up a little the following year and smiles as he meets your proposition and takes his discount at the end of the year.

All restrictions on the use of news-print have been rescinded by the Pulp and Paper Section of the War Industries Board — removed as to weekly publications the first of December, and as to the dailies later — with a recommendation that publishers continue in their own interests to observe as many of them as possible. The Pulp and Paper Section officials came to the conclusion that not enough saving could be effected by weekly publications to make any material difference in the supply of news-print. That was the belief of all such publishers from the first. All the saving made by weeklies in a whole State would be more than offset by the waste of six or eight pages in a metropolitan Sunday bundle of print covered with big cartoons and alleged "comics." But the publishers may be thankful for the good business plans pointed out and the stimulation to their nerves in putting to the test some of the reforms required. Now watch the newspaper business boom and prosper as never before!

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

BY J. L. FRAZIER.

STORMS & MORRISON. Waurika, Oklahoma.— The first page of the issue of the *News-Democrat* sent us, in which the ending of the war is heralded, is made up in a most interesting manner and is exceptionally well printed.

The Blanchardville Blade, Blanchardville, Wisconsin.— The *Blade* is satisfactory in every respect. While it does not stand out as unusual from any one standpoint of newspaper-making, it measures high on the average of all features.

Levang's Weekly, Lanesboro, Minnesota.— Your issue for November 28, Thanksgiving Day, is a handsome one. The first page, on which you featured an illustrated poem, is both pleasing and interesting. Presswork throughout is of a high order of excellence, and the advertisements are simply arranged and effectively displayed. We have no suggestions to make which, if followed, would assure improvement.

The Bayard Transcript, Bayard, Nebraska.— The first page of your issue for December 6 is decidedly interesting, although we do not especially admire the setting off of some of the items in two columns between cut-off rules and under a single 24-point head-line. Such a handling needlessly complicates the pages. The plan can often be followed to advantage with one or two such items, but when there are more it is a difficult matter to handle them effectively. Presswork is satisfactory, and the advertisements are nicely arranged and effectively displayed.

The Digby Weekly Courier, Digby, Nova Scotia.— The three-column advertisement for Dakin Brothers is rather too complex to be effective. The border and rulework are featured too prominently. We doubt if the extra time spent in bending the rules for the oval which appears inside the holly border added anything of effectiveness to the composition, and as the joints do not come up well a rather bad appearance is created. Best results are obtained with the minimum of effort, by which we mean that one should not attempt such unusual effects with only rules and type-equipment to work with.

Gordon & Gotch, Auckland, New Zealand.— The advertisements for the "Big Tree" campaign are exceptionally striking. The general idea is decidedly interesting. We regret the use of extended Cheltenham Bold for the reading-matter of these advertisements. Cheltenham Bold of regular shape would have fitted into the general scheme equally as well as the extended letters and would have been better from the standpoint of legibility. Extended and condensed types are not nearly so legible as letters of regular shape, and, while the extended and narrow shapes may be used for large display lines without impairing legibility, they can not be successfully used for large amounts of reading-matter.

The Renfrew Mercury, Renfrew, Ontario.— We admire your paper very much indeed. Careful, clean presswork causes the pages to be exceptionally readable, in striking contrast with the majority of newspapers. The placing of advertisements on the pages is in strict accord with the best of modern


THE FULTON GAZETTE

RECORD CATTLE SALE

HOW THE NEWS CAME

MUTUAL CONVENTION

FULTON DRIVE IS ON

Neat first page of Ovid Bell's successful Fulton, Missouri, weekly. It would be even better, however, especially from the standpoint of interesting the reader, if there were more prominent head-lines, the additional headings to be secondary in size to those at the tops of columns and distributed in good order over the page.

practices, the pyramid. Advertisements are exceptionally well displayed, and, in addition, are arranged in a simple manner which facilitates reading and makes comprehension easier. We regret that you see fit to place display advertisements, however small, on the first page of your admirable paper. The liberal amount of good local news-matter should cause your subscribers to admire their local paper, as it is, indeed, a local institution of which they can well feel proud.

The Weekly Press, Christchurch, New Zealand.— Your annual Christmas number is, if anything, handsomer than usual. This statement is true more especially as regards the cover, which is treated in an altogether unusual manner. The inside pages contain many beautiful views of New Zealand, as well as a number of interesting folk-pictures. The employment of tints with the half-tones adds color to the general effect and life to the pictures. We always enjoy looking over the annuals coming from the colonies of the British Empire, and generally marvel at the painstaking care and intelligence indicated in their almost faultless production.

Ovid Bell, Fulton, Missouri.— Both *The Fulton Gazette*, your weekly edition, and *The Evening Gazette* are high-class small-town newspaper propositions. Presswork is maintained at a high standard. The advertisements are simple in arrangement and yet, through judicious selection and emphasis of display lines, they are quite effective from a publicity standpoint. The first page of the weekly sent us is exceptionally neat, but the fact that there are only four display headings thereon, appearing at the tops of alternate columns, makes the page rather too conservative and uninteresting in appearance. The advantage of following simple forms in the setting of advertisements is not only concerned with the more pleasing and effective appearance but is reflected in the saving of time in composition. It is fortunate indeed that it costs less to set the best kind of newspaper advertising than poor advertising, but it is unfortunate that more publishers do not realize this fact and insist that their compositors eliminate wasted time required in making up intricate and complicated arrangements.

Holbrook Tribune, Holbrook, Arizona.— We can hardly write too much in praise of your excellent publication. The use of one series of display type, New Caslon, for all advertisements causes the pages to be especially inviting to the eye because of the harmony thereby made certain, and, as good judgment was exercised in the selection of display lines and in their emphasis through contrast of size and white space, the advertisements are effective in display as well. The simplicity of arrangement by which the advertisements are characterized adds further to their effectiveness, for by that simplicity reading is facilitated and clear comprehension the better assured. Presswork is admirable, while from an editorial standpoint we consider the paper entirely equal to its field, as we note a large amount of interesting news-matter in each of the copies you have sent us

Charles City Press, Charles City, Iowa.— Better display advertisements are not to be found in any small-town daily newspaper in the United States than those which appear in your admirable publication. They are the outstanding good feature. We are glad to note that you have changed to a more conservative first-page make-up since we last examined a copy of the *Press*. Cutting down the number of large news-headings has made the first page appear even more interesting, for now there are not so many headings but that each can exert the proper influence. If we remember aright there were so many large headings on the first page of the copies previously sent as to fairly dazzle a reader, in which condition none could be very effectively impressed. Presswork is quite satisfactory, although we would like to see a little more ink as well as impression employed. We believe the ink in use is of too soft a grade for most satisfactory results.

The Daily Examiner, Connersville, Indiana.— The poster printed from a special make-up of the first page of your paper, with a banner head-line — "City at Mercy of Huns"— across the top, which was contributed to the local campaign for the sale of Fourth Liberty Loan bonds by A. Fries & Sons, is a most unusual and effective piece of publicity. Other features of the page, designed to bring home to the people of Connersville characteristic acts of vandalism practiced by the German armies in France and Belgium, are an illustration showing a local schoolhouse on fire, with the children running away in terror, and an official order from a German "kommandant," headed "Verboten," placing restrictions of marked severity on the conduct of the civil population. The value of such a poster lies largely in the fact that it represents in a most graphic fashion what the people of Connersville and America would be confronted with should this country be invaded as France and Belgium were.

Western Canadian Motorist, Vancouver, British Columbia.— The good features of your publication are the striking cover-design, the liberal amount of interesting news-matter and the rather good make-up of the text pages. Presswork on the inside pages could be improved considerably by the use of more impression and a somewhat better grade of ink. The italic lower-case used does not make an effective heading for the short items found throughout the magazine. A roman lower-case, rather bolder than the italic in use now, would be much more satisfactory for the headings over these short stories. The advertisements give the impression of having been hastily set, mainly as regards the irregular and sometimes close spacing of lines, which affects legibility. The variety of type-faces employed makes it impossible to secure harmonious and pleasing advertising pages. On the large page of a newspaper the effect of a variety of type-faces is not nearly so bad as on the comparatively small page of a magazine.

Newark Leader, Newark, Ohio.— In a general sense, your paper is an exceptionally good one. The first page of your issue for November 22 is nicely arranged and well balanced. Presswork is satisfactory, and the composition on advertisements, as a rule, is good. Our only suggestions for improvement, in so far as the advertisements are concerned, require that you overcome a tendency to use overlarge type, the result of which use is crowding and illegibility, and avoid the use of several styles of type in the same advertisement, as that practice not only results in a displeasing appearance on account of lack of harmony which follows, but makes reading more or less difficult by forcing the reader to adjust his eyes to frequent changes in form of letters. Smaller sizes of type with a background of white space will result in improved emphasis and at the same time the act of reading will be made easier than if large types in a crowded condition are employed. We would like to see you adopt the pyramid form of make-up, which is described in another item under this heading.

J. C. Latham, Canisteo, New York.— The *Times* is an excellent paper from every standpoint. Presswork, especially, is worthy of praise — in fact, we do not recall ever having seen a small-town paper that was handled better on the press. There is an exceptionally large amount of live news-matter on the eight home-printed pages of the issue you sent us, that large amount being possible, in spite of a large run of advertisements, by the use of a comparatively small size of body-type. While the headings on the first page are not balanced to a nicety, which, of course, is seldom possible anyway, the make-up as a whole is quite well balanced, the effect being altogether interesting and attractive. The advertisements are nicely handled also, but we note in several instances that comparatively large masses of body-matter in the advertisements are set entirely in capitals. This practice should be avoided, as capitals are much less readable than lower-case.

Capitals may be used for signatures and for an occasional display line of few words, but they should not be used then when lower-case will suit the space as well or better.

The Commonwealth Weekly, Somerset, Kentucky.— First of all, your paper is well printed. The heading on the first page, probably printed from an electrotype made from block-letter wood type, does not have the dignity and beauty necessary for the trade-mark of the paper; and the first-page heading is in reality the paper's trade-mark, for it is by it that any paper is recognized. The single-line news-headings, printed from type of large size, would be improved if there were a second or subordinate deck to make the introduction to the story less abrupt, as well as to convey additional important features of the story in the heading for the advantage of readers who might not have the time to read the entire item. The variety of styles of type employed in the advertisements create by their difference in shape, which insure effective comprehension. Legibility of type-faces does not increase as the size is increased. Type may be too large as well as too small for easy and quick reading. The most readable sizes at regular reading distance are ten to twelve point, depending on the face size, width of letters and their general construction. The fact we are endeavoring to emphasize, however, is that it is generally better to increase the amount of white space inside the border of an advertisement and around the display features therein than to increase the size of type to a point where the space will be crowded. Best appearances result when one style of type is employed for all the display lines of an advertisement, if not for all the advertisements in the paper. The average person is affected by violations of harmony in the association of type-faces even if he does not realize it. While by no means perfect, presswork is up to the standard of the average small-town paper which comes to this office.



Was this a special two-page spread which failed to "pan out" or was the panel filled with local news items a part of an original plan to add value to the advertisements? In any event the publisher of the Wayne (Neb.) *Herald* is deserving of praise for an especially pleasing and effective composition.

tone and general character of design an inharmonious effect, making them uninviting to the eye. Avoid capital letters for display lines. Where there are but few words in such headings, capitals may be readable enough, but where there are a number of words the consistent use of capitals means a sacrifice of legibility.

The Wayne Herald, Wayne, Nebraska.— You deserve much praise for the appearance of your paper, especially because of the clean, sharp printing and the neat yet effective handling of the display advertisements. We are reproducing on this page a double-page spread in which display advertisements are grouped around a panel filled with local news items. It seems that the practice of running local news as part of special advertising pages and spreads is a good idea, and it should not only help in selling the spaces, but in making them productive of results, which naturally tends to make the advertisers the more willing to take space in subsequent advertising features. The results obtained by your compositors with light-face type go a long way toward refuting the claim advanced by many that compelling advertisements for a newspaper can be secured only with bold display types.

The Saint Albans Herald, Saint Albans, West Virginia.— We commend you on the general excellence of your publication. Make-up throughout is very good indeed, although on some of the pages the advertisements are scattered too far apart, being worked to the corners and otherwise manipulated so as to give each advertiser the maximum amount of white space adjacent to his individual advertisement. Most of the advertisements are admirably displayed and arranged; in fact, we have no fault to find with any of the large-space displays. Some of the smaller advertisements, however, are crowded, while others are overdisplayed, and the effect in both cases is the same; that is, the act of reading can not be accomplished under conditions

The Cuero News, Cuero, Texas.— Your paper is rather neatly printed, although the copy sent us is a little too pale. The first page does not appear pleasing, owing to the lack of balance caused by placing the one large heading which appears on the page — a double-column heading with numerous subordinate decks — at the extreme left side, in the first and second columns. You should employ headings that really stand out, not only to act as adequate guide-posts to the various items but to liven up the appearance of the page and thereby make it appear more interesting. The small single-line headings used over the shorter items are not prominent enough — in fact, they do not stand out at all. The effect produced is to make the whole page appear like a single long item, and no one can look forward to such an article with much pleasure or interest. The advertisements are well handled in arrangement and display, but their placement on the pages is not in accord with the most advanced ideas of newspaper make-up. The generally approved style governing the placing of advertisements on the newspaper page is the pyramid, which is simply a grouping of advertisements in the lower right-hand corner of the page, thus leaving the upper left-hand corner free for news-matter. In that position the news-matter is most convenient for the reader, who, in turning from page to page, naturally lowers his eyes and starts to read in that corner. If an advertisement is placed in the upper left-hand corner, therefore, the chances are that the reader will pass it by in his naturally greater desire to get at the news-matter, and, once passed by, it is not likely that he will turn back to read the advertisement after he has finished the news. If, however, the advertisements are massed in the lower right-hand corner, in accordance with the idea of the pyramid, the reader may first digest the reading-matter of the page without irritation or interruption, when he is naturally in a better frame of mind to take up the advertisements for careful and interested reading.

JOHN MARDER: A BENEFACTOR OF PRINTERS.

BY H. L. B.

LAST month we recorded the death of the widely known veteran typefounder, John Marder, at the age of eighty-three, on his estate at Palisades-on-the-Hudson, New York. To his initiative and enterprise the printers of America and Great Britain are indebted for the point system of type-bodies, the benefits of which are immeasurable. He was diligent in business until the age of seventy-three, and passed the last ten years of his life in well-earned ease, with his wife, amid congenial scenes, close to his sons, daughters and grandchildren. It was a well-rounded life, exemplary in every relation, social, civic and commercial. He has lived well, who, like John Marder, may meet death as an event

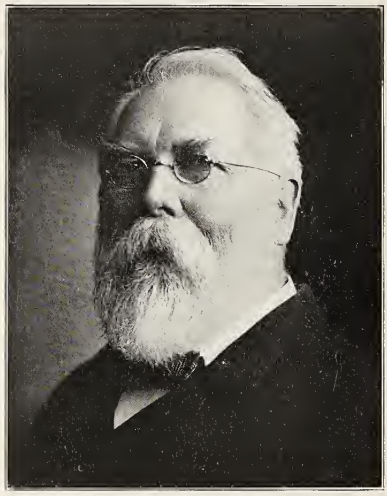
> — Beautiful as feet of friend
> Coming with welcome at our journey's end.

John Marder was born in Greentown, Stark County, Ohio, on March 5, 1835. As a boy he helped on his father's farm; at sixteen he began to learn printing in Akron. At twenty-one he went to Davenport, Iowa, where he was employed for three years in the store and printing-house still continuing under the style of Fidlar & Chambers. In 1860 he went to Chicago and became bookkeeper for the Chicago Type Foundry, the first in that city, which in 1860 was owned by Charles T. White.

The year 1862 was a decisive one in John Marder's career. Charles T. White retired from business, and sold his Chicago Type Foundry to David Scofield & Co. The "Company" consisted of John Collins and John Marder. John Marder had at about the same time married Frances H. Collins (who survives him) and thereby acquired a helpful father-in-law. John Marder was the managing partner. Two years later the firm name was Scofield, Marder, Toepfer & Co. (John Collins being the "Company"). Herman Toepfer was a typefounder who had established a business in New York, but was induced to go West to strengthen the manufacturing department. He did not remain long, and after he went there was a reorganization. A. P. Luse, a printer, and one of the proprietors of the house in Davenport which had employed John Marder, became a partner. The firm name became Marder, Luse & Co., and the business, keeping pace with the growth of the nation, was for many years the leading typefoundry and printers' supply house of the great West. Hundreds of plants, now well established and prosperous, were outfitted by Marder, Luse & Co. Branches were established in Minneapolis, Omaha and San Francisco. A house-organ, the *Chicago Specimen*, was started in 1867, and did much to educate the printers. Some space was given to historical matters, so that this publication is today an important source of information relating to the development of printing in the West in a highly interesting period.

Another critical year was 1871. The Chicago Type Foundry was totally destroyed in the great fire. Before the fire was under control, John Marder was on his way East to obtain new equipment and a stock of types and machinery to start the printing industry going again. Solely upon his good reputation the Eastern manufacturers met all his needs. His firm in turn extended credits exceeding $300,000 to the Chicago printers, although not one in ten of the re-established printers had any basis for credit other than their good reputations prior to the fire. Not a few of the successful printing-houses in Chicago owe their re-entrance into the printing field to the faith John Marder had in their probity. Needless to say, John Marder secured and held the affectionate esteem of those printers.

So far as printers are concerned, the year 1879 was the greatest in the history of Marder, Luse & Co. The Chicago Type Foundry was re-equipped in 1871 with apparatus for casting type on the old bodies. The manager of its San Francisco house, Nelson C. Hawks, had worked out a point system of type-bodies (the system used today in this country and Great Britain) and he in 1877 persuaded John Marder to adopt it. This decision involved the scrapping of a lot of expensive appliances. It practically meant commencing over again. It was a courageous thing to do. After two years of preparation, point-system types were first cast in America in 1879 by Marder, Luse & Co. Much missionary work had to be done to induce the printers to accept the great reform. Much business was lost, but those printers who were persuaded, persuaded others and gradually Marder, Luse & Co. dominated the industry, and one typefoundry after another came into line, until in 1886 almost all American typefoundries were casting types on uniform bodies. It was a great victory. Only those who were forced to use the unsystematic bodies of the period prior to 1886 can fully appreciate the enormous saving of time effected in type composition by Marder, Luse & Co.'s American system of point-bodies. For his courage and initial sacrifices in effecting this reform John Marder deserves a monument. In any occupation other than printing this achievement would be commemorated in some worthy way. There was confusion in heights as well as bodies. The heights used by the leading typefoundries varied from .917, .918, .919 to .920 inch. Long primer (the present ten-point) varied from .1330 to .1332, .1335, .1336, .1345, .1383⅓ to .1389 inch.



John Marder.

A. P. Luse having passed on, the sole management of the Chicago Type Foundry devolved on John Marder. In 1892 he, with others, organized the American Type Founders Company, of which he was the first Western manager. In 1893 he was secretary and treasurer, with headquarters in New York, after which he returned to the management of the Chicago house until his retirement in 1908. Shortly after retiring, John Marder bought a small estate on the banks of the Hudson River at Palisades, a few miles from New York city. There he spent his summers, retiring to Florida in the winters. His sons, John W., Walter S. and Clarence C., were (and are) in business in the East, and this was the determining factor in his choice of a home in which to spend the evening of his life. He met the test of age finely, enjoying good health and maintaining activity until a few days before the end.

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Question as to Number.

E. K., New York, asks: "What is the correct usage in the following sentence: '45,000 square feet of space are being devoted to the use of,' etc., or '45,000 square feet of space is being devoted'? The latter was recently sent back by a customer, claiming that, the word feet being a plural, the verb should also be plural. My contention is that, the word feet being a collective noun, therefore a singular verb is proper."

Answer.— I suppose this means that the customer objected to having his work changed by substitution of a singular verb for a plural verb that was in copy. If so, there should have been no contention, but immediate compliance. As a matter of fact, there should have been no change from copy in the first place, whichever verb was used. In ordinary commercial printing such is the only safe method, except in cases where it is evident that copy contains an accidental error, and even then it is generally safer to ask the customer. When a man chooses to have anything made wrong for which he is to pay, and deliberately says he wants it that way, that wrong way is the right way in that instance. But this must not be taken as an assertion that the customer in this case was wrong as to grammar. Feet surely is a plural noun, and not collective, and many grammarians have insisted that such sentences as the one in question must have a plural verb. I think differently, and would choose the singular verb, for the reason which probably misled the correspondent into the error of calling feet collective. My reason is that the noun with which the verb should agree is space, not feet. The meaning clearly is that so much space is devoted, not that so many individual feet are devoted.

A Necessary Preposition.

E. S. H., Virden, Illinois, asks us: "In a legal document, such as a city license, which form is correct: 'To all whom these presents may come, greeting,' or 'To all to whom these presents may come, greeting'? Please give reason for the answer."

Answer.— The second form quoted is the correct form, because the expression is incomplete without the preposition which is omitted from the other form. It seems incomprehensible to me that any one should have any doubt about this expression or need anything more as a reason. But here is a quick try at the reason. Of course the little word so much needed is a preposition. Why is it so called? Because its place is just before the objective pronoun which stands for the name of that to which it relates. All prepositions relate to objectives in the same way, even when they are placed after instead of before. The name preposition denotes the logical order, not merely the actual position in the form of expression. But the direct answer to our present question is that each objective in the sentence requires its own preposition for the complete expression of the sense; that is, complete expression of each nominal objective and its relation. The full meaning of the sentence is, "Greeting is given to all persons to whom this announcement may come." If we made it "To all whom," etc., we should leave the pronoun "whom" without an essential expression of its relationship. A book entitled "Expressive English," by J. C. Fernald, on page 158, says: "A thorough knowledge of the meaning of each preposition is exceedingly helpful, but after all we are constantly driven back upon the fact that a certain preposition is to be used in a certain connection because that is English usage. Turn as we will there is no escape from the fact that English must be definitely and patiently learned as English." This may point the strongest reason for our answer. Universal English usage gives us the sentence, "To all to whom," etc., and surely in so evident and so simple a case we need not question the correctness of usage.

How to Dispose of a Controversy.

G. H. H., Portland, Oregon, submits a puzzle as follows: "Two jobs printed here read differently, thus: 'Puget Sound Fur Company, dealers in hides, furs and wool,' and 'French & Co., bankers, agrees to afford the same care to your property as it does its own property.' Please tell which you consider correct grammatically, and how you would correct the one that is incorrect. This information is desired in order to dispose of a controversy of long standing in a commercial printing-establishment."

Answer.— If the controversy mentioned is between the printer and his customer, there is just one way to dispose of it, and that is for the printer to cease being controversial and do whatever the customer desires, irrespective of grammatical correctness. If the controversy is between workers in the printing-office, and my decision can settle it, I shall be agreeably surprised. The grammar of the first quotation is unimpeachable. That of the second is ignorantly bad, in speaking of the same subject first in the plural and then in the singular. What is spoken of as a number of individuals the first time should be so spoken of each time. The second sentence quoted should read: "French & Co., bankers, agree to afford the same care to your property as they do to their own property," this being the only way to say it with true grammar. I suppose the point of controversy is the number of collective nouns. Company is a collective noun, but French & Co., as used in the quotation, is not collective, but plain plural. It is a gross blunder to suppose that a collective noun must always have a singular pronoun or verb. Goold Brown says more on this point than any other grammarian, and here is some of what he says on page 564 of "The Grammar of English Grammars," as to pronouns: "When the antecedent is a collective noun conveying the idea of plurality, the pronoun must agree with it in the plural number; as, 'The council were divided in their sentiments.' The collective noun, or noun of multitude, being a name that signifies many, may in general be taken in either of two ways, according to the intention of the user; that is, either with reference to the aggregate as one thing, in which sense it will accord with the neuter pronoun it or which, or with reference to the individuals, so as to accord with a plural

pronoun, they, them, their, or who." And on page 584, of verbs, he says: "When the nominative is a collective noun conveying the idea of plurality, the verb must agree with it in the plural number; as, 'The council were divided.' To this rule there are no exceptions; because, the collective noun being a name which even in the singular number signifies many, the verb which agrees with it can never properly be singular, unless the collection be taken literally as one aggregate, and not as 'conveying the idea of plurality.'" Brown says much more on this subject, and possibly I might have made a better selection; but it seems to me that this is sufficient. I hope that this may tend to lessen the spirit of controversy.

An Awkward Possessive.

E. L. V., Lawrence, Kansas, writes: "I set a news item thus: 'Miss Laura Schellhorn was a guest Friday night and Saturday at her brother's, Carl Schellhorn's,' etc. The proofreader marked the 's off of Schellhorn. I think that I set it correctly before it went to the proofreader. Will appreciate having your answer in the next issue of THE INLAND PRINTER."

Answer.— The letter was received at a time when it was impossible to answer in the next issue, as that had already gone to press. It is strange to all of us that any one should have an idea of correctness differing from that which we have formed, especially in a case of what should be simple English expression. But this disagreement is not only possible, but actual, even among grammarians. Since this is so, correct practice for an operator or compositor would be to set such a saying as written in the copy, and the proofreader should leave it unchanged. Proofreaders certainly should correct accidentally bad grammar that is surely beyond dispute, but not simply because they prefer something different from what others choose when both forms are authorized. In the special instance of the possessive under question the authorities on grammar disagree as much as on any point. William H. Maxwell says, on page 96 of his "Advanced Lessons in English Grammar": "Constructions such as 'His brother's death, the Duke of Clarence' (Sir Thomas More), are not now used. We should say, 'The death of his brother, the Duke of Clarence.' It is, however, allowable to say, 'I bought the book at Thompson the bookseller's'; or, 'I bought the book at Thompson's, the bookseller's'; or, 'I bought the book at Thompson's, the bookseller.'" He meant, of course, that each form is advocated authoritatively. My own choice favors the first of the three. Goold Brown states plainly, but too fully for quotation here, in "The Grammar of English Grammars," page 499, that various grammarians differ in decision on the point involved. Undoubtedly the best way for compositors and proofreaders is to follow copy.

THE MAN OUT IN FRONT.

BY A. F. KLINKNER.

There is one proposition that is forever bobbing up in the country print-shop. It is a problem that solves itself, however, when the "boss" decides to take off his apron and make it his business to "stay out in front."

If a country publisher is wise he will stay in the front office all he can. His patrons expect to find him there, and it is certainly aggravating to be obliged to go out in the composing-room and ask each one of the employees if he is "the boss."

There is certainly something wrong with a print-shop that is so busy that the boss has to stay out in the back room all the time, instead of attending to the business of the counting-room.

The successful proprietor who makes it his business to stay out in front will find time to look over carefully some of the very fine propositions he gets in the mail in regard to bargains in job lots of paper, etc.

He will also find time to adopt or invent some kind of a cost system so he will know where he is "getting off at" on the work he is doing.

The mere fact that printing can be sold cheaper by a competitor should never entice him to take work for the same price. If he can not convince himself that there is a profit in the work he should leave it alone.

At the same time, he should know positively why his competitor is selling printing cheaper, and discover, if possible, how he does it.

ADVERTISING IS A COMMODITY.

Country newspapers were counseled not to sell their space too cheaply by W. W. Gail, of the Billings Advertising Company, of Billings, Montana, in an address to publishers, which was reported, in part, in *Building Trade With Farmers*, an advertising service for country publishers issued by *Successful Farming*.

"Self respect," said Mr. Gail, "commands the respect of others. You have a right to ask for advertising patronage from your local business men as a matter of community coöperation. But you can not afford to appear in the rôle of a mendicant.

"You are not that. You have a commodity to sell, a commodity with merit, a commodity which your merchant needs, a commodity which has a definite, concrete value. And you must treat it as such.

"You are in business to make a living just as the merchant is. And you must figure the value of what you have to sell just as he figures the price of what he has to sell. It must represent cost of production or purchase, plus a fair margin of profit.

"Too many publishers take advertising for what they can get. They do business like the itinerant vender who, when he thinks he can't get what he asks, asks what he thinks he can get.

"That is wrong in principle, and, being wrong in principle, it is wrong in practice. How long would your business man stay out of bankruptcy if he sold his goods on that plan? Not very long.

"I believe that a new era in country newspaper business and prosperity will come when the small publisher adopts the one-price system, based on principles that are fundamental in all successful modern business. You are urging the farmer to standardize his products. You are demanding that the manufactured goods you buy shall represent standardized quality. You expect the merchant to have standard prices.

"Why, then, should you not standardize your rates? And by that I mean work out a schedule of rates based on office costs and classified in systematic manner, issue a rate-card just as the larger publisher does and sell your advertising at those rates without any ifs or ands about it.

"If you are getting out a paper which deserves support it is not necessary for you to turn the advertising end of your business into a continuous fire sale. Nor does any merchant whose patronage is worth having expect you to do so."

THE PRICE FIEND.

Once there was a concern which manufactured what they were pleased to call "silver" spoons. There was a dealer who bought largely from them but was always clamoring for a lower price.

"But I can't lower the price," the manufacturer would say, "unless I put in more lead."

"Oh, well, more lead by all means," the dealer would say.

Some time later the dealer wired that he would take an enormous consignment if the price were cut another ten per cent.

"Can't cut price another penny," the manufacturer wired back.

"Put in more lead," wired the dealer.

"Impossible," was the reply. "Last lot shipped you were all lead."— *Ammunition.*

RULES FOR DIVIDING WORDS INTO SYLLABLES.

BY C. L. WOODFIELD.

EVERY line of type begun by a compositor, whether being set by hand or by machine, presents the possibility of having its last word divided into syllables. An incorrect division by a compositor requires the extra expenditure of time to correct the mistake and to respace at least two lines of type. Equipping compositors with rules, which, through training and drill, will develop into habits, will enable them to make divisions correctly at a saving of time and a corresponding increase of efficiency.

The rules composing the heart of this article were fashioned into the form here given in The Chicago Typothetæ School of Printing. The various principles assembled and organized in these rules have been gathered by the author from many sources, chief among which are spelling-books, text-books on orthography, dictionaries, printers' magazines and style-books. The material that follows forms part of a course that has produced very satisfactory results in equipping pupils in The Chicago Typothetæ School of Printing with the ability to correctly divide words into syllables.

Basic Principles.

The division of words into syllables is determined by the following five things:

1.— The kind of vowel sound in each syllable.

2.— The number of consonant letters between vowel sounds.

3.— Prefixes and suffixes.

4.— Accent.

5.— Initial and final letters of syllables.

The general principles and the specific rules governing the division of a word into syllables are given in the numbered paragraphs that follow. Every one whose work requires him or her to divide words into syllables will find it well worth while to memorize these rules.

General Principles.

Every word should be correctly pronounced before attempting to divide it into syllables. Correct pronunciation locates the accented syllable and determines the kind of vowel sound in each syllable.

1.— A syllable is a word or a part of a word uttered with a single impulse of the voice.

2.— Each word has as many syllables as it has vowel sounds.

3.— Vowel sounds are represented by the letters *a, e, i, o, u,* and *y;* by the pure diphthongs *oi, oy, ou,* and *ow;* by various digraphs, *ai, ee, ei, oa, au, oo,* etc.; and by various trigraphs, as *eau, iew, ieu,* etc.

4.— A word having but one vowel sound must not be divided.

5.— A one-letter syllable must not be separated from the remainder of the word.

6.— When two or more letters together represent one sound, they must not be divided; as, *eau, au, ou, ph, ng, th,* etc.

Rules Based on Vowel Sounds.

For purposes of syllabication, all vowel sounds are long, or obscure, or short.

7.— When a vowel sound is long, the last letter of the syllable is usually the long vowel letter.

a.— A vowel sound is long when it is the name sound of any vowel letter.

b.— A word of one syllable and a final syllable ending in silent *e* are exceptions to Rule 7.

8.— When a long vowel letter is followed by *lst, st,* or *str,* or by *li, ni,* or *vi,* of which *i* has the sound of consonant *y,* the last letter of the syllable is usually the consonant following the long vowel. Examples: *bol-ster, has-ty, pas-try, al-ien, gen-ius, be-hav-ior.*

9.— When a vowel sound is obscure, the last letter of the syllable is usually the obscure vowel. Examples: *dis-ci-pline, par-a-graph.*

10.— When a vowel sound is short, the last letter of the syllable is usually the consonant following the short vowel.

11.— When *a* (sounded as in *arm* or in *all*), or any combination of letters representing either of these sounds, is followed by a single consonant or a consonant digraph, the last letter of the syllable is usually the *a* or the last letter of the combination representing the sound of *a.* Examples: *wa-ter, a-ther, au-da-cious, fau-cet, so-pra-no.*

12.— When *oi* or *oy, ou* or *ow,* representing diphthong sounds, are followed by a vowel letter, the last letter of the syllable is usually the last letter of the diphthong. Examples: *tow-er, buoy-ancy.*

13.— A long or an obscure vowel sound usually attracts to itself the preceding consonant or consonant digraph.

Rules Based on Consonant Letters.

14.— In case of a doubled consonant not at the end of a word, the last letter of the syllable is usually the first letter of the doubled consonant.

15.— When to a primitive word ending in a doubled consonant is added a suffix syllable beginning with a vowel, the last letter of the syllable is usually the last letter of the doubled consonant.

16.— When more than two consonants occur between vowel sounds, those that must be pronounced together must be kept in the same, usually the second, syllable. Examples: *chil-dren, frus-trate, fur-ther, breth-ren.*

Rules Based on Prefixes and Suffixes.

17.— A prefix is usually one syllable.

Some of the most common prefixes are:

a	con	ex	ob	se
ab	contra	in	per	semi
ad	de	inter	post	sub
ante	dia	intro	pre	super
anti	dif	mis	pro	trans
bi	dis	mono	re	un
circum	en	non	retro	uni

18.—A suffix is usually one syllable.

The most important adjective suffixes are:

able	en	ial	ing	less
al	ent	ible	ish	ory
ate	ful	ic	ive	ous

The most important noun suffixes are:

age	ary	ion	ment	ship
ance	ence	ist	mony	some
ancy	ency	ite	ness	ster
ant	er	itude	or	tion
ar	ess	ity	sion	ure

The most important verb suffixes are:

ate	fy	ify	ise	ize

19.— The participial endings *ed, en* and *ing;* the adjective endings *er* and *est;* the noun ending *er* (but not *or*) when added to a verb ending with a consonant or silent *e;* and the plural *es* usually form separate syllables except where the preceding consonant is doubled.

20.— Final *le* and *re,* when preceded by any consonant other than *l* or *r,* usually attract to themselves the preceding consonant. Examples: *dou-ble, tric-kle, thea-tre, fi-bre.*

Rules Based on Accents.

21.—An accented syllable usually attracts to itself as many initial consonants as can be pronounced together. Examples: *di-plo-ma, con-stit-u-ent, dis-cre-tion.*

22.— Adding a suffix which begins with a vowel usually changes the syllabication of the stem word only when the accent is changed. Examples: *u-ni-ver-sal, sys-te-mat-ic, rep-re-sen-ta-tive.*

a.— Many common words that have long been in general use are not divided according to this rule. Examples: *ser-vant, ser-vice, ma-tu-ri-ty, stan-dard, guar-di-an,* etc.

Rules Based on Initial and Final Letters of Syllables.

23.— When one or more silent letters occur adjacent to the syllabication place in a word, silent vowel letters, excepting *o,* are usually placed at the end of the syllable and silent consonant letters are usually placed at the beginning of a syllable. Examples: *rca-son, venge-ance, busi-ness, dai-sy, pi-ous, nau-sea, gay-ety, ex-haust, whis-tle.*

24.— Usually no consonant letter nor any combination of consonant letters may either begin or end a syllable which may not begin or end a word; hence, no syllable should begin with *x* or end with *j,* or with any combination of letters representing these sounds. Examples: *ma-jes-ty, anx-ious, pre-ju-dice.*

25.—As a general rule neither soft *c* nor soft *g* should end a syllable.

26.— Never separate *q* from the letter *u* which always follows it.

27.— *Ce, ci, di, ge, gi, ti, sci,* and *si* having the sound of *ch, j, sh,* or *zh* usually go with the vowel they precede. Examples: *o-cean, so-cial, sol-dier, con-science, vi-sion, re-li-gion,* etc.

Some Things to Avoid.

1.— Avoid separating *able* and *ible* from the stem word.

2.— Avoid dividing *often, listen, even, seven, eleven, given, fasten, prayer,* etc.

3.— A single letter syllable within a word should be placed at the end and not at the beginning of a line. Example: *homi-cide,* not *hom-icide.*

Learning and Using These Rules.

One who knows the preceding rules thoroughly should be able to syllabicate correctly any word whose correct pronunciation he knows. These rules are to syllabication what the "tables" are to multiplication. And as children eight to ten years of age are required to master the "tables" so compositors should require themselves to master these rules. The children's mastery of the "tables" requires their instant and accurate knowledge of more than one hundred different number combinations while a compositor's mastery of these rules requires a similar knowledge of less than one-fourth as many rules. Since every compositor needs this instant and accurate knowledge several times each day, no compositor should shrink from compelling himself to do a task that is less burdensome and more useful for him in his work than is the task of mastering the "tables" burdensome and useful for eight to ten year old children.

Not all the syllabication rules are of equal value. Some of them apply only to a very limited number of words which are infrequently met with. Of the twenty-seven rules there is not a single one that at all times takes precedence of every other rule. The rule that most nearly does this is probably No. 24, "Usually no consonant letter nor any combination of consonant letters may either begin or end a syllable which may not begin or end a word." And yet there is a list of words like *whistle* and *thistle* whose last syllable, *tle,* seems to violate this rule. But this seeming violation takes place in accordance with another rule, No. 23, reading, "Usually silent consonant letters are placed at the beginning of a syllable."

The one thing that more than all other things determines how the largest number of words shall be divided into syllables is the length of the vowel sound, whether it is long, short or obscure, given in Rules 7, 9 and 10. But the application of these rules is often modified by some other rule, as Rule 7 is modified by Rule 24 in the first syllable of *an-cient* and *main-tain.*

From the preceding illustrations it must now be evident that if one is to become master of the art of dividing words correctly into syllables he must know the preceding rules so thoroughly and accurately that, when any irregularity occurs in a word, he will recognize instantly the particular rule or part of any rule that applies to that irregularity. This skill can come only as all skill comes, *from constant practice;* but those who are ambitious to become proficient in their trade will welcome an organized system of training whose practice produces proficiency.

The following method of learning these rules by applying them has been found very successful:

1.— Having a list of words on which to practice, pronounce correctly one word at a time, and of each word

2.— Name each vowel forming a syllable;

3.— Give the length of the vowel sound;

4.— Give the rule;

5.— Spell the syllable.

The following is about what a pupil in school would say in dividing the word *continual* into syllables:

"*Continual:* The first vowel of this word is *o;* its length is short; the rule is 10: 'When a vowel sound is short, the last letter of the syllable is usually the consonant following the short vowel'; the syllable is *c-o-n.* The next vowel is *i;* its length is short; the rule is 10: 'When a vowel sound is short, the last letter of the syllable is usually the consonant following the short vowel'; the syllable is *t-i-n.* The next vowel is *u;* its length is long; the rule is 7: 'When a vowel sound is long, the last letter of the syllable is usually the long vowel letter'; the syllable is *u.* The final syllable is *a-l.*"

During the first period of learning to divide words into syllables, each word is analyzed as fully as the model just given. During the second period, the number of the rule is given but the rule itself is not recited. During the third period, the pupil merely spells each word, indicating by a pause where the division occurs. If a mistake is made, the pupil is asked to name the vowel, give its length, and also to tell the rule that applies in the specific instance, watching for irregularities that modify Rule 7, or 9, or 10.

Below is given a list of practice words to which to apply the preceding syllabication rules. After each word is placed the number designating in order the rules applying to that particular word. When a rule that seems to apply is modified by another rule, the number of the modifying rule is separated from the first rule by a hyphen.

architect, 10, 9.
casualty, 10, 7, 10.
resuscitate, 7, 10, 9.
subsidiary, 10, 10, 9, 7.
suzerainty, 7, 9, 7-23-24.
equinoctial, 7, 10-21-9, 10.
upholster, 10, 7-8.
voluminous, 10-21, 7, 9.
powerful, 12, 10.
excruciating, 10, 7, 9, 7-(b).

IT'S SURELY "KILLING."

A Frenchman was waiting at a railroad station in Ireland when a couple of natives sat down beside him.

Said one: "Sure, Pat, it's down to Kilmary I've been, and I'm on me way back to Kilpatrick."

"Ye don't say so," said the other. "It's meself that's just after being down to Kilkenny, and I stop here a bit before I go to Kilmor."

"What assassins!" exclaimed the Frenchman. "Would that I were safely back in France!"—*John Bull.*

BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

"Accounting for Printing Concerns."

Under this title, Walter Jobson, of Louisville, Kentucky, has prepared a very interesting volume describing an ingenious and seemingly simple system of keeping the accounts of a printing-plant with a minimum amount of red tape. The introduction shows that he fully realizes that printing-plants require different methods of accounting from mercantile establishments.

The text is divided into short paragraphs, each covering one subject, which is explained in good clear language without technical phrases, so that even the novice in bookkeeping may readily understand just what is intended.

Starting with a condensed description of precisely what a printer's bookkeeping should show him, he follows logically the various steps from the entering of the order to the closing of the account. Each step and account is plainly indicated and described, and illustrations given of the books and record-cards needed to carry out the system.

The volume is an octavo of 106 pages, well printed in black and red and bound in cloth. To the printer who is his own bookkeeper it should prove valuable because of its lucid explanations, even though the system advocated should not be fully adopted, or another system may be in use.

One feature of particular interest is that it has been devised for the needs of the printer and used by a man practically familiar with the printing business. He very wisely closes his introduction with these words, which printers should heed: "The advent of the cost system has made necessary many changes in the best methods of the past."

The book may be ordered through the book department of The Inland Printer Company, at the publisher's price, $2.50; postage, 10 cents extra.

"Intensive Selling."

A new book has recently been issued that is of especial interest to printers, because it suggests practical supplemental methods of direct advertising which create a market for increased printing sales. This new book, "Intensive Selling," by Flint McNaughton, is designed to assist business through introduction of intensive advertising methods. In this book the author analyzes the possibilities for increasing profitable sales through supplemental direct advertising methods by taking advantage of present distribution. It shows how advertising is too often totally neglected, or only partially used. The arguments are not based on theory alone, but are derived from investigations of five hundred specific cases. With the evidence provided, the printer has dozens of talking points in securing business.

Every business has its daily correspondence, its packages going to customers, its form letters, its follow-ups, its catalogues, house-organs and other mediums, distributed in envelopes. This distribution can be made to carry business-winning enclosures. An immense amount of practical data, comparative tests as to the relative efficiency, or pulling power, of different types of literature, information regarding direct advertising, and mediums, such as booklets, blotters and enclosures, is given in this book.

Scores of advertising plans and "hook-ups" are given. This book, "Intensive Selling," shows practical ways to take advantage of present distribution channels, to win new business, to get more business from old customers, to make house-organs more effective, to secure increased returns from catalogues, to build up good-will, to couple up with national advertising, to conserve salesmen's time, and to permit salesmen to sell more goods in less time. The author's statements are supplemented by statements and extracts from scores of authorities. There are seventy-two reproductions of typical advertising and graphic diagrams.

"Intensive Selling," by Flint McNaughton. Published by Selling Aid, Chicago, Illinois. Price, $2; postage, 10 cents extra. May be secured through The Inland Printer Company, 632 Sherman street, Chicago, Illinois.

"The Theory and Practice of Color."

It is doubtful whether there is any one feature of the printer's work on which he is less informed than the selection and use of colors. Though living in a world of color, and forced by the nature of all created things to the daily and hourly use of color, the average printer, unfortunately, is ignorant of the laws or principles which should guide him in its intelligent use. Coming into the printing business without fundamental knowledge of color, the average youth finds other problems in learning and working at the trade that are more frequently encountered, which take up his attention so completely that he gives little and indifferent attention to the application of color in printing. It is little wonder, then, that upon becoming a journeyman or employing printer he often finds himself upon the rocks of discordant and irritating color combinations.

The increased interest on the part of our educators in the subject of color is therefore promising, and the time will undoubtedly come when the subject of color will be emphasized from the kindergarten upward until every common school graduate will be able to employ color with taste and discrimination. "The Theory and Practice of Color," by Bonnie E. Snow and Hugo B. Frœlich, published by The Prang Company, Chicago and New York, is admirably suited to instruction work in schools, yet the subject is so simply and thoroughly covered that the book should prove decidedly helpful to adults for individual study. In the preface we learn that "this book is compiled for the purpose of discovering to the ordinary man the World of Color."

The objection found by printers to some of the previous works on the subject of color has been that they were too scientific. The question of light, wave lengths, refraction, reflection, etc., to give ear to these complaints, has been emphasized too strongly. The point has been raised that the theories

of scientists in connection with transparent light will not work out in practice with pigments. One chapter, "The Source of Color," briefly mentions the analysis of rays of light, stating that such study is of great scientific value, but that it contributes very little to the cultivation of the color sense, which, in fact, must be the object of all study in the subject. In this connection we quote from the text itself: "The physicist's aims are purely scientific. He tells us that a ray of sunlight, separated by means of a spectroscope into its component parts, shows red, green and blue-purple as the three elements which in various combinations produce all other colors. But the artist, the designer and the maker of dyestuffs and other coloring-matter can not make use of these physical elements of color. The artist, the designer, the decorator, the printer, the dyer, the house painter, the teacher, the pupil, the citizen, is dependent for color expression not on rays of light, but upon *pigments*. . . . Shall we teach a false color theory? By no means. Let us teach a theory that can be proved through the use of pigments in the color world in which we live. . . . The so-called red, yellow and blue theory seems the simplest and most widely used and understood, and the most practical for educational and general purposes that has yet been devised. In the explanation and demonstrations which follow, let it be borne in mind that pigments are the media employed and that it is the intelligent use of pigments in their manifold forms that will best develop color appreciation."

Chapter headings which give an insight into the character of the work are: "A World of Color," "The Source of Color," "The Primary Colors and Their Uses in Design," "The Binary Colors and How to Use Them," "Color Values: Tints and Shades," "Complementary Colors and How to Use Them," "Neighboring or Analogous Colors," "The Color Triad and the Split Complement," "Color in Various Degrees of Intensity — or Grayed Colors," "The Psychology of Colors," "Color Harmonies in Costume," "Color Harmonies in Interior Decoration" and "Color in Commercial Design."

The text is profusely illustrated with plates of tipped-on color chips, diagrams, etc. These aid materially in a clear comprehension of the text.

While contrary, in large measure, to the Munsell system, which has gained wide recognition of late and which is to be exploited in a series of articles by E. C. Andrews in this magazine, beginning next month, this work should prove helpful to printers generally. The study of the two theories in combination might enable the student to gain a broader knowledge of the subject, as, from a study of this book and after frequent discussions with Mr. Andrews regarding the Munsell System, we must candidly admit the representatives of both schools have advanced good arguments to back up their theories and practices. We find it difficult, however, to reconcile ourselves unreservedly to a theory which in effect claims that yellow may be produced from a combination of red, green and blue-purple.

"The Theory and Practice of Color," by Bonnie E. Snow and Hugo B. Frœlich. Published by The Prang Company, New York and Chicago. Price, $3; postage, 15 cents extra. May be secured through The Inland Printer Company.

"Brazilian Markets for Paper, Paper Products and Printing Machinery."

Under the above title the Department of Commerce, Bureau of Foreign and Domestic Commerce, has issued in pamphlet form an extensive and illuminating report setting forth the opportunities for American manufacturers of paper, paper products and printing machinery and supplies. The report is the work of Robert S. Barrett, special agent, who has prepared a number of other similar reports on different parts of South America. That Mr. Barrett has made a very extensive investigation of the field covered in the report is evident from its completeness and the wide range of information given. Starting with a description of the country, the report sets forth the chief cities and their importance in the paper trade, then covers foreign trade, recent economic conditions, extent and requirements of markets, future of trade and position of the United States, methods of purchasing, conditions in the printing industry, and a large number of other subjects.

To American manufacturers of these products the report presents valuable information regarding the steps to be taken, why they should be taken, and how to take them, in order to secure the trade in Brazil and to meet competition from other sources. The report also should be of great interest to students of the printing and allied trades in other countries.

Copies may be secured by sending 10 cents, money order or coin, to the Superintendent of Documents, Government Printing Office, Washington, D. C. Ask for Special Agents Series, No. 171, "American Markets for Paper, Paper Products and Printing Machinery in Brazil."

THE AD AND THE MAN.

He saw an ad from day to day
  And muttered: "I defy it;
Their stuff may be just what they say,
  But I'm not going to buy it."
As time wore on he made remarks
  It would not do to mention,
For he was mad because that ad
  Was forced on his attention.
But in a week, or two, or three,
  He said: "There's no denying
The way that ad gets hold of me —
  The stuff may be worth trying."
For just about a fortnight more
  He dared mere words to win him,
And then the ad completely had
  Aroused the spender in him.
Next day he drifted in a store
  And quietly expended
A few big iron dollars for
  The stuff the ad commended.
He found it filled a long-felt need;
  Its excellence surprised him.
And now he's glad because the ad
  So deftly hypnotized him.

—*Jas. J. Montague.*

TEN WAYS TO CONVEY IDEAS.

If I were to reduce my principle of idea conveying to a creed it would run something in this fashion:

1.— The nerves from the eyes to the brain are many times larger than those from the ears to the brain. Therefore, when possible to use a picture instead of words, use one and make the words mere connectives for the pictures.

2.— Confine the attention to the exact subject by drawing outlines and putting in the divisions; then we make certain that we are all talking about the same thing.

3.—Aim for dramatic effects either in speaking or writing — study them out beforehand. This holds the attention.

4.— Red is the best color to attract and hold attention, therefore use plenty of it.

5.— Few words—short sentences—small words—big ideas.

6.—Tell why as well as how.

7.—Do not be afraid of big type and do not put too much on a page.

8.—Do not crowd ideas in speaking or writing. No advertisement is big enough for two ideas.

9.—Before you try to convince any one else, make sure that you are convinced, and if you can not convince yourself, drop the subject. Do not try to "put over anything."

10.—Tell the truth.

By John H. Patterson,
President National Cash Register Company.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

George B. Justice Leaves Public Office.

George B. Justice, for some time Assistant Commissioner of Labor and Printing for the State of North Carolina, is now connected with The Commercial Printing Company, Raleigh, in the capacity of general superintendent. Mr. Justice, we are informed, is one of the most capable printers in the South, and, while many regret his leaving the State's service, an equal number welcome him into his new activities.

Ralph S. Dunne With A. H. Sickler Company, Philadelphia.

The Inland Printer has received a communication signed by Edward C. Richter, treasurer of the A. H. Sickler Company, printers, 514-520 Ludlow street, Philadelphia, Pennsylvania, to the effect that Ralph S. Dunne has joined the executive force of that company. Mr. Dunne was formerly Montreal representative for Bridgens, Limited, then sales manager for the Oswald Press, and later with the Cheltenham Press, the last two firms being located in New York city. He is well known in eastern printing circles.

P. L. Amon Joins Forces of W. R. Grace & Co.

P. L. Amon, formerly purchasing agent for Robert Gair Company, printers, lithographers and paper box makers, Brooklyn, New York, is now in the paper section of W. R. Grace & Co., assisting D. G. Coimbra to build up a larger export paper business all over the world, where, we are informed, the Grace organization is quite strong. In the letter from W. R. Grace & Co. informing us of Mr. Amon's new connection, we are advised that large orders are continually coming in from South America, Japan, India, Cuba and Mexico.

Francis MacDonald Sinclair.

Francis MacDonald Sinclair, one of the best-known manufacturers in America, and a great expert in the production of ink, died Sunday, December 15, at his home, 310 West 104th street, New York city, after a long illness. Mr. Sinclair, who was head and founder of Sinclair & Valentine Company, a celebrated firm, was born in 1865.

In 1870, Mr. Sinclair entered the service of the Anchor Line Steamship Company, the first agent of which was Francis MacDonald, for whom Mr. Sinclair was named. Subsequently, interesting himself in manufacturing, he started with Theodore S. Valentine, a practical ink manufacturer, an enterprise which was successful from its inception. It is a firm built upon character, as well as ability.

Guy U. Hardy Elected Congressman.

Country newspaper publishers, and particularly those forward-looking publishers who are members of the National Editorial Association, will be gratified to learn that



Guy U. Hardy.

Guy U. Hardy, president of that organization and publisher of the Canon City (Colo.) *Daily Record*, has been elected to Congress. It is also pleasant to learn that Mr. Hardy depended for his success on newspaper advertising. The fact that he won by a splendid majority emphasizes the value of newspaper publicity.

Mr. Hardy is one of the most prominent men in the affairs of the National Editorial Association, the culmination of his long period of service to the publishing fraternity being his election as president of that organization at the Hot Springs convention last June. At home, too, he has been active in patriotic work. He has also been a great traveler, having thoroughly covered not only the United States but Alaska, Canada, Mexico and Cuba as well. Stories of his travels, from his pen, have gained wide circulation and are much admired.

Martin Heir Now Secretary of Grand Rapids Printers' Association.

Martin Heir, who has for a number of years been a frequent contributor of valuable articles to the pages of The Inland Printer, has left Chicago to take up the work as secretary of the Grand Rapids Printers' Association. In a recent letter advising us of his change, Mr. Heir states that he finds his new work quite interesting. "Our association was organized in October with twenty-three members," states Mr. Heir; "It has now grown to forty, which means that ninety-seven per cent of all the printers in Grand Rapids belong to the organization. In the short time the association has been in existence it has improved conditions wonderfully. What was before a cut-throat proposition has now taken on the form of the wolf and the lamb grazing peacefully together. And I hope to keep it this way for some time to come."

This is but another instance of the rapid growth of organization work among the printers, and it typifies the results that can be accomplished by working together for the benefit of all.

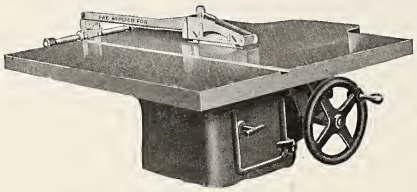
The Whitaker Paper Company Stops Freight Rate Increase.

A proposed increase in freight rates on printing-papers, cover-papers, writings, bonds, etc., averaging thirty-five per cent, scheduled to go into effect South of the Ohio River on or about January 1, has been put aside by the Interstate Commerce Commission. The interesting feature in this particular case, however, is that, while the Commission held a series of hearings throughout the country, at which shippers of all commodities affected were to be given opportunity to appear and set forth reasons why such an order should not go into effect, no protest was made by or in behalf of the paper trade. It looked as though the increase would go into effect by default of the most interested parties, and a burden placed on the printer and other consumers, but, at the final hearing before Examiner Disque, Mr. Groom, representative of The Whitaker Paper Company, Cincinnati, Ohio, convinced the attorneys and officials of the Interstate Commerce Commission of the injustice of the proposed ratings, which were thereupon abandoned.

Here, indeed, is distinct service on the part of a splendid organization to its trade. It is unfortunate, however, that the printers do not more generally anticipate such contingencies and protest on their own account.

New Safety Device for Printers' Metal-Cutting Circular Saws.

C. N. Smith, with the David C. Cook Publishing Company, Elgin, Illinois, is the inventor of a new device that can be attached to any machine made for trimming or sawing electrotypes, stereotypes, half-tones, etc., which provides such complete assurance against accidents that it has been approved by all accident insurance companies.



Showing New Safety Device Attached to Saw.

The device, which consists of a long arm terminating in a guard, which fits over the exposed part of the saw, is made of plate glass and metal, so that the work is always visible and the eyes protected from flying chips, while the fingers of the operator are thoroughly protected by the cleverly constructed device. The guard is so constructed as to be automatically adjustable for all classes of work, therefore the provisions for safety do not detract from efficiency and speed in operating the saw.

Mr. Smith, whose address is 565 Douglas avenue, Elgin, Illinois, will be glad to answer all inquiries concerning his safety device, and he is prepared to send inquirers illustrated literature which constitutes a thorough description of it.

New Models in Barrett Lift-Trucks.

Two new and improved models of lift-trucks are now being offered by the Barrett-Cravens Company, Chicago, manufacturers of the widely known line of Barrett lift-trucks. The new models are referred to as "H" and "Y" models, and are for loads of five thousand pounds. The "H" model is twenty inches wide, designed particularly for heavy, narrow loads in congested quarters. The "Y" model is twenty-seven inches in width and is intended for bulkier loads. Both models are built in 42-inch, 48-inch and 60-inch lengths, or longer on special quotation, and their heights when lowered are 7, 9 or 10 inches — or higher on special quotation.

The manufacturer claims that these new models set a new standard of design and workmanship in lift-trucks. In the lifting mechanism, the handle connects directly into the upper frame, there being no connecting links to break, or become loose, or get out of order. The handle automatically disengages from the upper frame when the load is raised, and remains upright, if desired, when the truck is not in use, or drops to fifteen inches from the floor. The automatic safety lock which holds the load in the raised position is built of cold-drawn, case-hardened steel, and the manufacturer claims that the heavier the load the stronger it will grip, and the more it wears the more secure it becomes.

The company, the office address of which is 711 Transportation building, Chicago, has just published and is now distributing a useful thirty-two page book entitled "How to Save Handling Expense in Factory, Warehouse and Stockroom." This book is not a catalogue in the general acceptance of the term, but an authoritative compendium of facts compiled by real inside transportation experts. It is filled with much data that is of vital interest to any manufacturer or production man, and describes in detail the modern development of the lift-truck as a means of handling material in factories, warehouses and stockroom. Copies will be mailed to those who desire them.

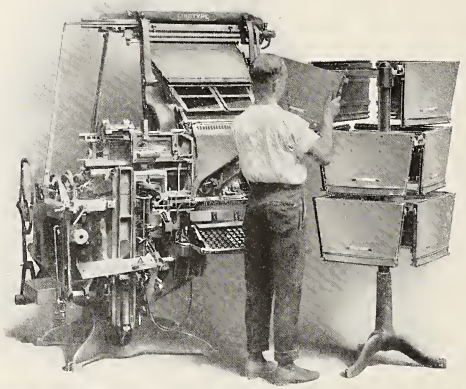
Display Composition From the Linotype Keyboard.

Ever growing, always improving the printing business, the Mergenthaler Linotype Company strikes ten, it seems, with the announcement that its Model 20 is ready. While this new model represents no radical departure in linotype construction, resembling closely the popular Model 5, it marks another forward step in the field of all-slug composition. It is designed to handle the larger faces required for advertising and display composition with the same facility as straight matter, and the company informs us that it will reduce hand composition above eighteen-point eighty per cent.

As will be seen in the accompanying illustration, the Model 20 is equipped with special short magazines that accommodate all eighteen and twenty-four point linotype faces and many of the thirty-point. The magazines, which are light and compact, are conveniently kept on a revolving rack within arms' reach of the operator, as can be seen in the illustration. We are told that it requires less than half a minute to change from one to another.

The Mergenthaler company has recently issued a portfolio comprising an attractive exhibit of the several linotype typewriter faces and corresponding characters, both separately and by means of specimen-letter inserts. The portfolio also contains a well-illustrated explanation of the way to space the matrices in order to reproduce the irregular right-hand margins characteristic of the typewritten letter.

Literature concerning the new Model 20, as well as the typewriter type folder, may be secured by addressing the Mergenthaler Linotype Company, Tribune building, New York city.



The New Model 20 Linotype Machine for Setting Display Matter from the Keyboard, with Short Magazines for Holding Display-Type Matrices.

Newspaper Mailer Made of Aluminum.

Through the medium of an effective mailing-folder Chauncey Wing's Sons have announced the perfection of a new newspaper mailing-machine which is now available for publishers of newspapers. The essential difference between this new machine and other hand-operated label-pasting machines is in its weight, as the new Wing aluminum mailer weighs only two pounds. From a mechanical standpoint this machine is quite similar to other Wing-Horton mailers, although in it some of the bearings have been enlarged to insure longer use. The frame and all castings to hold bearings and gears are cast in one piece, which should materially increase its strength and at the

same time do away with the trouble sometimes experienced with machines having soldered joints. Since girls and young boys are generally employed in the small offices to operate mailing-machines, the light weight of the new Wing aluminum mailer should permit greater speed in mailing with less physical effort.

The mailer is made in six sizes to accommodate different widths of strips made necessary by variations in length of lines required for mailing-lists. These vary from 1⅞ inch in the No. 1 to 3⅞ in the No. 6.

Publishers who are interested can secure complete descriptive literature, as well as prices, by addressing Chauncey Wing's Sons, Greenfield, Massachusetts.

Flint, Michigan, Printing-Concern Enjoys Steady Growth.

It is encouraging at the conclusion of stressful times such as we have just passed through to chronicle growth in the printing business. We are enabled thereby to breathe easier and to look to the future with greater assurance. Information that The Flint Printing Company, Flint, Michigan, has moved into a two-story building, 200 by 50 feet, built especially for the company's requirements, is gratifying to say the least. In addition, considerable new equipment has been added, including a two-color Miehle press, which was required to handle an increased volume of catalogue work and other fine printing.

Harry Wyagle, formerly of the Cargill Printing Company, Grand Rapids, Michigan, has joined the organization in the capacity of vice-president and general superintendent of the plant.

George A. Barnes, who is largely responsible for the growth of the business from a plant of only three platen-presses six years ago, remains with the company as president and general manager.

New Officers of Franklin-Typothetæ of Chicago.

The work of the Franklin-Typothetæ of Chicago has been proceeding with remarkable success under the efficient leadership of the president, John W. Hastie, and his coworkers. The membership during the past year has increased greatly, and the attendance at the regular monthly meetings has been the largest in the history of the organization. The statement recently made by an outsider to the effect that it was the work of the organization, and the fact that it has been in existence, that has brought the printers of the city through the trying times without any failures reflects great credit upon the officers, and also proves the worth of organized effort.

In recognition of his efficient work during the past year, Mr. Hastie was re-elected president for the coming year. The other officers are J. A. Singler, vice-president, and W. E. Faithorn, treasurer. Executive Council: Daniel Boyle, S. B. Weinberger, H. W. Campbell, Benjamin P. Branham, E. J. McCarthy, S. T. Jacobs, W. P. Johnston and P. J. Mortell.

The officers of the four divisions comprising the organization are as follows: Franklin Division — Daniel Boyle, chairman; S. B. Weinberger, vice-chairman. Typothetæ Division — H. W. Campbell, chairman; Benjamin P. Branham, vice-chairman. Trade Composition Association — E. J. McCarthy, chairman; S. T. Jacobs, vice-chairman. Blank Book, Loose Leaf, Rulers and Edition Binders — W. P. Johnston, chairman; P. J. Mortell, vice-chairman.

The standing committees are as follows: Trade Matters — W. J. Hartman, chairman; O. A. Koss, vice-chairman; F. B. Cozzens, William Eastman, Thomas H. Faulkner, John J. Holmes, Arthur J. Lloyd, Edwin Lennox, John J. Miller, James H. Rook, James H. Walden and H. A. Barry.

Membership — E. E. Laxman, chairman; E. W. Kirchner, vice-chairman; D. W. Dryburgh, J. L. Strauss, Harlo Grant, H. H. Rosenberg, J. L. Schmitz, John J. Smith, W. F. Barnard, F. J. Hagen, F. A. Knipschild, W. R. Saul.

Credit — James S. Arcus, chairman; J. C. Kirchner, vice-chairman; Norton S. Brookes, M. H. Kendig, William F. Bazner.

Cost — J. Harry Jones, chairman; P. L. Tallman, vice-chairman; N. M. Johnson, D. H. Mallalieu, R. J. Kane, J. W. Hutchinson, R. A. Morgan, E. W. Smith, R. B. Barton, George A. Kinney.

Legislation — James Hibben, chairman; T. E. Donnelley, vice-chairman; H. W. Campbell, Cecil Emery, Harry Hillman, W. H. Gifford, W. F. Whitman, W. P. Dunn, L. C. Rogers.

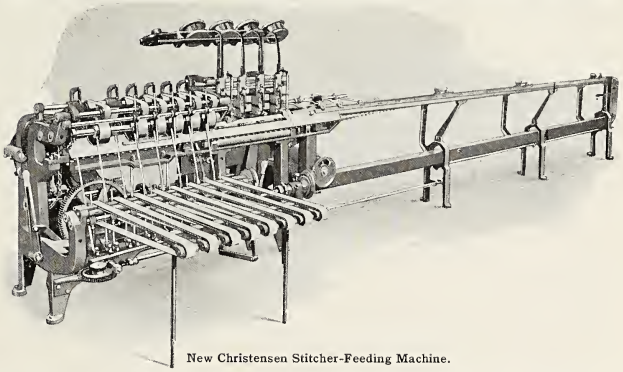
Entertainment — William Sleepeck, chairman; L. Wessel, vice-chairman; Charles H. Kern, M. Kallis, James T. Igoe, H. L. Ruggles, H. A. M. Staley.

Publicity and Education — Toby Rubovits, chairman; E. F. Hamm, vice-chairman; O. E. Dallas, F. A. Poole, T. S. Quin.

The New Christensen Stitcher-Feeding Machine.

Now that the difficulties caused by the war conditions are being removed, manufacturers are going ahead with renewed spirit and are bringing out new developments in machines and devices upon which they have been working and which it was necessary to hold up for the time being. Among the announcements of new devices which have been received of late is one from The Christensen Machine Company, of Racine, Wisconsin, calling attention to the new stitcher-feeding machine shown in the accompanying illustration.

Mr. Christensen has had more than fifteen years of experience in designing feeding-machines for stitchers, and this new machine is the outgrowth of these years of study and experimenting. The principal claims he makes for his new feeder are perfection in quality of work combined with quantity, and simplicity of adjustment. Mr. Christensen has withheld announcement until he was himself fully satisfied with the perfection and commercial success of his new feeder, and he now states that it has been worked down to such a fine point that small commercial runs of saddle-stitching can be handled on it profitably, and it is a distinct time-saver on long runs.



New Christensen Stitcher-Feeding Machine.

Space prevents a complete description of this new feeder, and inasmuch as descriptive illustrated literature is now in course of preparation those who are interested can secure this by addressing Mr. Christensen at the address given.

Joseph A. Borden Addresses the Philadelphia Craftsmen.

On Thursday evening, December 12, the quarterly meeting of the Philadelphia Club of Printing-House Craftsmen was held in the Blue Room of the Hotel Bingham.

Among the well-known guests were Joseph A. Borden, National Secretary of the United Typothetæ of America; William F. Fell, president of the William F. Fell Company; Franklin W. Heath, secretary of the Typothetæ of Philadelphia; Arthur Cole, of the William F. Fell Company; Horace W. McFetridge, of John H. McFetridge & Sons, and president of the Typothetæ of Philadelphia; Al Como, of the Keystone Type Foundry Supply House; R. E. Tweed, of the Franklin Printing Company, and John Hill, secretary of the Baltimore Master Printers' Association.

Short addresses were first made by retiring president Ray Miller, Messrs. Heath, McFetridge and others. Then Mr. Borden began his excellent talk on "Constructive Reconstruction of the Printing Industry." The speaker explained the "Three-Year

Plan" of the United Typothetæ of America, and went into detail showing the splendid work which has already been accomplished by the national organization. He went on to say that the time has come when it is absolutely essential for the printers — both employers and employees — to get closer together for the purpose of solving the great problems which confront the industry at this after-the-war period; that "now is the appointed time" for all master printers of the United States to organize, to know their costs of production, and to get decent prices for their work. Mr. Borden explained that the United Typothetæ of America has engaged many experts in cost systems, advertising and salesmanship, and that these experts are now ready to teach the printers who need such knowledge. He took pains to illustrate by means of specimens how the master printer can create new business by suggesting business-building ideas to his customers. The United Typothetæ is now in a position to teach printers the practical side of advertising and selling.

The nomination and election of officers for the new year showed the following result: President, Oscar Hale; vice-president, Harry M. Blaetz; secretary, Norman E. Hopkins; treasurer, Justin Miller. Board of Governors: George W. Umpehent, Edward Magee, Kurt Volk, William Maginnis, Lafayette Cates and William Jennens.

Walter W. N. Righter Is Now Lieutenant Righter.

Walter W. N. Righter, advertising manager of the A. M. Collins Manufacturing Company, Philadelphia, has been commissioned a first lieutenant in the Personnel Division of the Adjutant-General's Department. Lieutenant Righter has been working for the Adjutant-General in Washington, having attended the Ninth School for Personnel Officers at Camp Meigs, Washington, District of Columbia, in August. He is a Princeton graduate, and for seven years has been the secretary of the Princeton Club in Philadelphia.

Denver News.

Conditions in the printing-trade of Denver have been fairly good considering all things. Business has been fair, although not good by any means. Prices have been raised to meet the advance in cost of labor and material. Every shop employing union labor has had to meet advances of from ten to fifteen per cent, while in open shops the help have had to be paid more. The price of machine composition has advanced, trade houses now asking 50 cents for six and eight point straight matter and 60 cents for ten-point matter. Time work has been advanced to $2.40 per hour.

The midwinter meeting of the Colorado Editorial Association will be held in Denver, January 20 and 21. Among the speakers will be Wright A. Patterson, managing editor of the Western Newspaper Union, who will give an address on "The Responsibility of the Press in the Reconstruction Period." The Association will banquet the Governor, and the dinner will be followed by an old-fashioned dance. J. A. Barclay, of Grand Junction, is president and C. F. Wadsworth of the Western Newspaper Union, Denver, vice-president of the Association. The mid-summer meeting was not held this year owing to the many calls made on the members for meetings in connection with the Liberty Loan and War Savings Stamps campaigns.

Pneumonia, following an attack of the influenza, has claimed another prominent member of the printing and allied craft in Denver in the person of A. E. Stack, who had charge of the fancy stationery goods department in the shop of W. H. Kistler Stationery & Printing Company. Mr. Stack was taken ill on November 15 and died on November 21. He had been with his firm for a great number of years, growing up with it from a small establishment to the largest of its kind in the Middle West. The deceased was universally liked and respected, and his death is keenly felt, not only by a large number of friends and acquaintances, but especially by Mr. Kistler, who held him in very high regard as a faithful employee.

Standardization of all forms used in the seven States covered by the Mountain States Telephone Company is to be the aim during the coming year. Hitherto there have been 450 different forms used. These have all been standardized and reduced more than fifty per cent. Bids will be asked for the printing of the various forms in time to put them into operation before February 1. It is calculated that thousands of dollars a year will be saved the company by the contemplated standardization.

An interesting law case in now occupying the attention of the Denver courts. The G. H. Mead Company, manufacturers of news-print paper, is suing the *Denver Post* for a balance due for white print-paper. The defendants have filed a counter claim for a large sum, claiming that the Mead company went into the paper trust, and, in violation of the Sherman antitrust law, raised the price of paper beyond any reasonable requirements because of the cost of material, labor, etc. The newspaper seeks to recover treble damages, which makes the amount involved over $200,000. The case is attracting very wide attention, as leading newspapers throughout the country are suing paper manufacturers for sums aggregating over $40,000,000.

Clint C. Houston, editor of the *Denver Labor Bulletin* for the past six years, has resigned and sold his interest to E. J. Hines, with whom he has been a partner, and will devote his time to editing "American Labor and the World War," upon which he has already been engaged for some time. Mr Houston will go to Washington, District of Columbia, in January, to complete the work. This will come from the press soon after the peace terms are written. It is estimated that the first edition will be one hundred thousand copies and that the book will comprise eight hundred pages.

The United States Recuperative Camp at Denver, which is known as General Hospital No. 21, is planning to have a printing school for soldiers who have returned wounded or in ill health. A course in printing will be one of the subjects taken up, and an up-to-date plant is likely to be installed.

Thomas L. Jacobs.

It is with sincere regret that we record the death of Thomas L. Jacobs, one of the leading printers of the Pacific slope, who passed away at Tacoma, Washington, September 22. The deceased was prominent in the craft, and at the time of his death was president of the newly formed Typothetæ in that city. Soon after his election to the office he was suggested for president of the local typographical union, but, owing to ill health, he declined the honor.

Born in Menasha, Wisconsin, August 28, 1866, Thomas L. Jacobs at the age of thirteen was apprenticed to the printing-trade in the office of the Waupaca (Wis.) *News*. From his native State he went to Tacoma in 1902, where he has resided for the past sixteen years.

Japan Journal Now Edited by Dean Williams.

Dean Walter Williams of the School of Journalism of the University of Missouri will depart soon for Tokio, Japan, where he is to found and edit the *Trans-Pacific International Magazine of Finance and Economics*, according to a report appearing in a recent issue of *The Fourth Estate*. It is said that while in the Orient Dean Williams will fulfil a mission for the United States Government in Russia, China and Japan. The *Trans-Pacific Magazine* is endorsed by government officials of the United States, Japan and China.

United States Government to Print Paper in Siberia.

The American Government is going into the propaganda work in Siberia on a pretty extensive scale, judging from information just received in Tokio, says *The Fourth Estate*. A newspaper press, to print sixteen pages at twenty-five thousand per hour, three linotypes and other material are on their way to Vladivostok from America. The proposed paper will be printed in Russian, and distributed free. Although the proposition will be financed by the United States Government it will probably be under British management. No advertisements will be printed in the paper.

R. J. Kittredge & Co., Chicago, to Erect Large New Plant.

One of the most important real estate transactions made in Chicago during the month of December was the purchase by R. J. Kittredge & Co., manufacturers of printed labels and wrappers, of a large tract of land in the southwest part of the city for the construction of a new and modern printing-plant. The property is located at the southwest corner of West Forty-seventh and Whipple streets. It was reported by the daily press that the Kittredge company paid $100,000 for the site. The building will be constructed in units as the future growth of the company's business will require, although work on the initial structure will be started soon. This section alone, we are informed, will cost in the neighborhood of $200,000.

The Kittredge company is at present located at 812-824 West Superior street, and has been in business in Chicago since 1888

THE INLAND PRINTER

HARRY HILLMAN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

VOL. 62. JANUARY, 1919. No. 4

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing-trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; Chicago Trade Press Association; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; Printers' Supplymen's Club of Chicago; Advertising Association of Chicago.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50; payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.— To Canada, postage prepaid, three dollars and fifty cents; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES.

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 35 cents per line; minimum, 70 cents; three lines for $1.00. Under all other headings price is 50 cents per line; minimum, $1.00. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER **Free** to classified advertisers. Remit 30 cents additional if copy is desired.

BUSINESS OPPORTUNITIES.

OFFICIAL NOTICE — In compliance with Section 30, Constitution and By-Laws of the Sovereign Camp, Woodmen of the World, proposals to print and deliver at its office in Omaha, Neb., blanks, blank books, stationery, advertising leaflets, Constitutions and By-Laws, receipts, blank applications, etc., as needed during the year 1919, are invited. Specifications and conditions will be furnished on application to W. A. Fraser, Sovereign Commander, and John T. Yates, Sovereign Clerk, W. O. W. building, Omaha, Neb., and will be submitted at the first meeting in 1919 of the Sovereign Executive Council. It being understood that should any or all of the bids submitted be unsatisfactory, they may be rejected and proposals again invited. W. A. FRASER, JOHN T. YATES, Supply Committee, Sovereign Camp, Woodmen of the World, Omaha, Neb., October 1, 1918.

STORE CARRYING OFFICE FURNITURE, filing cases, safes, steel equipment and general line of stationery for sale, entire or an interest; merchandise inventory from $15,000 to $18,000; book-accounts carried from $6,000 to $9,000; present sales, $3,000 to $3,500 per month; could be materially increased with sufficient capital; stock company; will sell as a whole or will sell merchandise and fixtures and turn over lease, or will sell to party with experience and ability, who will take charge, $10,000 interest or more; good reasons for selling; should have not less than $25,000 paid-in capital. J 772.

FOR SALE OR LEASE — In southern California, commercial job business; established nine years; average $6,000 annual business without soliciting; live-wire man could readily increase it; city of 18,000 near Los Angeles; most prosperous city in southern California; owner wishes to quit printing business; reasonable terms; two presses and complete modern equipment; year closing best ever; most beautiful residence city in America, ideal climate; photographs, inventory and terms on application. J 777.

WANTED — One or two active partners with $5,000 or more, having sales, printing, binding or paper-ruling experience, to join me in purchasing on very liberal terms, loose-leaf manufacturing concern in one of the largest cities in the Middle West, capitalized at $50,000, earning 25 per cent; owner retires, ill health. J 768.

FOR SALE — Job plant, two Gordons, Kimble motors, 26-inch cutter, cabinets, type; fine shape, low expense; chance for printer with little money to get established business; have taken rubber-stamp shop and can't handle both. Write at once. W. E. MILLER, 40 E. Colorado st., Pasadena, Cal.

FOR SALE — Will sell all or half interest in only county paper and job-shop; in latter case only practical printer need apply; no speculators wanted; if you haven't got money, don't answer; I'm not a practical printer. J 782.

ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, $1; circular and specimens for 2-cent stamp. THOS. M. DAY, Box 1, Windfall, Ind.

FOR SALE.

FOR SALE — One Straight Kidder rotary press, size 28 by 20 inches, printing one color on each side of the web, press equipped to deliver product either flat or folded, speed 8,000 to 10,000 revolutions per hour; machine in perfect condition, has never been used; possession at once. Also one Kidder 30 by 30 inch rotary press printing two colors on the face and one color on the reverse side of the web, for electrotype plates. Also one 36 by 48 inch one-color Kidder roll product rotary wrapping-paper press, one 36 by 48 inch Kidder two-color roll product rotary wrapping-paper press, one 36 by 48 inch Kidder combination rotary wrapping-paper press, printing two colors on one side of the web and one color on the other side, sheet delivery. Also one Kidder 12 by 26 inch perfecting press, with multiple feed and cut and slitting attachments, thoroughly overhauled, quick delivery. GIBBS-BROWER CO., 261 Broadway, New York city.

FOR SALE AT A SACRIFICE — 20 Mergenthaler linotypes, Model 1, used by the Chicago *Herald* until its recent merger with the *Examiner;* will set 5 to 11 point; good working condition; $800 each; early buyers get choice. FANTUS BROTHERS, 525 S. Dearborn st., Chicago.

Megill's Patent
SPRING TONGUE GAUGE PINS



QUICK ON
Send for booklet this and other styles.

MEGILL'S PATENT
Automatic Register Gauge
automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only $4.80.
E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK
From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES



VISE GRIP
Send for booklet this and other styles.

FOR SALE — One Scott No. 3 offset press, size sheet 34 by 46, size of work 33 by 45, 3 sets of rollers, equipped with U. P. M. feeder, practically new; one Parks lithographic transfer press, size of bed 44 by 68, size of sheet 40 by 60, practically new; one Parks double medium geared lithographic press, size of bed 29 by 44, also equipped with gelatin attachment; three lithographic presses, direct drive, size of bed 24 by 23, also equipped with gelatin attachment; one Multiplex display fixture, No. 1, leaves 4 by 7 feet, giving 1,400 square feet display area, with electric light attachment. GUBELMAN PUBLISHING CO., Newark, N. J.

FINE GOSS PRESS FOR SALE — Good as new and for sale on terms that will please you, Goss Straight Line press, 7 or 8 columns; will print 4, 8, 12, 16 or 20 pages; capacity 12,000 papers per hour; two-color deck with stereotype equipment; has non-offset attachment; an opportunity here that it will pay you to investigate if in the market for a press; come see it in actual operation in our plant and convince yourself that we are offering an excellent machine at a very attractive figure. Write us today for cut of press and further particulars. GOSPEL TRUMPET COMPANY, Anderson, Ind.

FOR SALE — One Standard monotype equipment, consisting of casting-machine with latest improvements for composition and display-type making; one each of 6, 8, 10 and 12 point "E" molds, one "Y" mold, one "U" mold; 12 matrix-cases complete and extra matrices; one D. D. keyboard with lighting attachement; air compressor, motors and tools; machines in excellent condition and may be seen in operation. WELLS & COMPANY, 2501 S. Dearborn st., Chicago.

ON ACCOUNT of having purchased a small local plant, we have for sale four Kelton plate-presses and four King hand stamping-presses; also have some fine greeting-card dies and plates for sale; will sell at a bargain. HARCOURT & CO., Louisville, Ky.

FOR SALE — Optimus book and job press, 4 rollers, bed 29 by 43, price $800; Colt's Armory, 13 by 19, price $190; Sanborn 34-inch power cutter, $75; presses in operation and in good condition. POWERS-TYSON PRINTING CO., Grand Rapids, Michigan.

FOR SALE — One Beck card-cutter, with 11 rotary knives, in good condition. For price and terms address C. F. HOECKEL BLANK BOOK & LITHO. CO., 1700 Lawrence st., Denver, Colo.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSPEH E. SMYTH, 638 Federal st., Chicago.

FOR SALE — Rutherford one-color collapsible tube-printing machine; practically new, has been used but few months for light experimental work. Write quick to box J 751.

GOSS FOUR-DECK, single-width press for sale; two folders, 4 to 32 pages, 6, 7 or 8 columns; equipped with Kohler system. J 730.

FOR SALE — Linotype, Model 5; good condition. J 738.

HELP WANTED.

Advertising Solicitor.

ADVERTISING SOLICITOR WANTED — One who can go out in a city of 80,000 and get the business for good live morning daily just starting; must furnish good references (originals only) which will be returned if desired; best wages will be paid to man who can get the business; excellent field to work in. THEO. C. PERRY, Wichita Apartments, 231 S. Lawrence, Wichita, Kan.

Bindery.

WANTED — An all-around bindery man for foreman of small bindery doing a general class of blank-book and loose-leaf work; want a capable man; must be competent to handle ruling-machine when without ruler; 48 hours, progressive shop, good working conditions. KING PRINTING CO., Bristol, Tenn.

WANTED — An all-around bookbinder, or a man that is a good ruler and can forward. CASPER BOOK MFG. CO., Walla Walla, Wash.

WANTED — An A-1 binder-superintendent; must be all-around, A-1, with best references. J 767.

Composing-Room.

WANTED — Working foreman for composing-room working two floor men and a machine operator; must know how to lay out work and O.K. press-sheets on first-class catalogue and color work; want a man with ability to force work through at the lowest cost; also first-class job-printer. J 770.

HIGH-GRADE COMPOSITOR who will deliver quality and quantity on direct advertising or regular commercial work, or both; union; willing to pay what you earn. McCORMICK-ARMSTRONG PRESS, Wichita, Kan.

WANTED — Two-thirder; opportunity to finish trade in modern job-shop, under first-class printer, and where you will be treated right; city of 16,000. J 781.

WANTED — First-class, artistic, swift job-printer; good salary. STANDARD PRINTING COMPANY, Waco, Tex.

Pressroom.

WANTED — Pressman to operate Kelly and job-presses with Miller feeders; must be able to produce on first-class half-tone and color work; a man that can force the work through, making his help produce as well as himself. J 771.

WANTED — Reliable platen pressman; good opening, steady work; must be thoroughly competent; one experienced with Standard Automatic press and some knowledge of composition preferred. J 759.

Salesmen.

WANTED — One live, hustling printer in each locality to handle our line of sales and order books, duplicate and triplicate, carbon sheet or carbonized; large demand; liberal commission. THE WIRTH SALES BOOK CO., Chicago.

INSTRUCTION.

LINOTYPE INSTRUCTION — 17 Mergenthalers; evenings, $5 weekly; day course (special), 9 hours daily, 7 weeks, $80; three months' course, $150; 10 years of constant improvement; every possible advantage; no dummy keyboards, all actual linotype practice; keyboards free; call or write. EMPIRE MERGENTHALER LINOTYPE SCHOOL, 133-137 East 16th st., New York city.

MISCELLANEOUS.

THE M. ROTSAERT BORDER-MITERING JIG can be adapted to any circular saw and miters accurately different lengths of rule, border, etc., in one cut of the saw; saves 1,400 per cent minimum in labor and does 100 per cent perfect work; easy to operate; the real thing for offices where non-distribution system is in operation. For further information, write MED. J. E. ROTSAERT, 66 Union block, Portland, Ore.

SITUATIONS WANTED.

Bindery.

SITUATION WANTED — Bindery foreman; understands and can operate folding, cutting, gathering, Smythe sewing machines, etc.; catalogue and case work; can oversee blank books; 31 years, married, best habits, references. J 778.

Composing-Room.

JOB-COMPOSITOR AND STONEMAN, who expects to be discharged from the army at an early date, would like to locate in the Eastern States; prefer a medium-size exclusive job-printing plant that handles a good class of work; age 30, union; capable of taking charge of mechanical end of plant; references can be furnished. J 780.

MONOTYPE MACHINIST, union, first-class mechanic, seeks change; can take charge of any number of machines; best references; married; must be permanent. J 656.

Managers and Superintendents.

A BUSINESS-BUILDER, open for engagement February 1, either as sales manager, plant manager or superintendent; understands men, methods and machinery; can analyze a situation and handle each department's problems as an individual situation and get maximum results from the organization as a whole; a practical printer, 43 years of age, who means business all the time; clean, capable and successful; now superintendent, estimator and buyer large plant in Middle West; will go anywhere. J 661.

SUPERINTENDENT — Thorough, practical man; full knowledge of printing in all branches; believer in costs and systems; experience, 26 years; now superintendent of plant doing finest work; desires, for reasons, to change for permanent position with A-1 printing-house; good executive, dependable, no booze or smokes; married, with family. J 779.

SUPERINTENDENT OR FOREMAN — A practical printer of exceptional executive ability; will be open for engagement after January 1; desires the supervision of a large plant doing the better class of printing. J 773.

POSITION as superintendent or manager by a man with a thorough knowledge of the business. J 669.

Miscellaneous.

EXPERIENCED university-trained executive and accountant and practical printer desires connection with reliable concern; come at once. J 739.

Pressroom.

POSITION WANTED by first-class cylinder pressman; 15 years' experience, five as foreman; can handle highest class color and half-tone work; 30 years old, married, steady, union. J 774.

SITUATION WANTED as foreman of pressroom; at present employed, but seek a change; process, half-tone and magazine experience. J 775.

WANTED TO PURCHASE.

WANTED — Harris single-color E-1 envelope-press; state serial number and price. J 776.

PROCESS WORK —*and Electrotyping*

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, $0.72, Post-free. Specimen Copy, Post-free, $0.08.

Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Published by **A.W. PENROSE & Co., Ltd., 109 Farringdon Road, LONDON, E.C.**

NOTICE TO INK MANUFACTURERS — Is there an inkmaker manufacturing gold and silver printing-ink (not bronze powder and varnish) ready for printing as it comes from the can, like red, black, etc.; a gold and silver ink that will print on uncoated stock, a calendered bookstock, and give bright results printed on a New Era, 6 by 6, Multicolor label-press averaging 6,000 impressions per hour? We expect to pay for all samples sent, but do not send samples unless guaranteed to give satisfaction. NICHOLSON, LIMITED, Second av. and Arbutus st., Vancouver, Canada.

WANTED — Secondhand Kidder or New Era roll-feed bed and platen presses, of any size or type, with or without special attachments. GIBBS-BROWER CO., 261 Broadway, New York city.

BUSINESS DIRECTORY.

Advertising Blotters.

PRINT BLOTTERS for yourself — the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout"— new design each month. Write today for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio.

Brass Type Founders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Calendar-Pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes 109 sizes and styles of calendar-pads for 1919; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices.

Carbon Black.

CABOT, GODFREY L.— See advertisement.

Casemaking and Embossing.

SHEPARD, THE HENRY O., COMPANY, 632 Sherman st., Chicago. Write for estimates.

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER — Electric-welded silver-gloss steel chases, guaranteed forever. See Typefounders.

Copper and Zinc Prepared for Half-Tone and Zinc Etching.

THE AMERICAN STEEL & COPPERPLATE CO., 101-111 Fairmont av., Jersey City, N. J.; 116 Nassau st., New York city; 610 Federal st., Chicago, Ill.; 3 Pemberton row, London, E. C., England.

Counting-Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Cylinder Presses.

BARNHART BROTHERS & SPINDLER — See Typefounders.

Electrotypers' and Stereotypers' Machinery.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches, 3 for 40c, 6 for 60c, 12 for $1, postpaid. THE INLAND PRINTER COMPANY, Chicago.

Embossing Dies and Stamping Dies.

CHARLES WAGENFÖHR, Sr., 140 West Broadway, New York. Dies and stamps for printers, lithographers and binders.

Hot-Die Embossing.

GOLDING MFG. CO., Franklin, Mass. Our Hot Embosser facilitates embossing on any job-press; prices, $40 to $90.

Job Printing-Presses.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty.

Name-Cuts.

NAME-CUTS — Have an attractive Name-Cut made. For all printing purposes. Letter-heads, cards, advertising, checks, envelopes, etc. Send for circular of designs. SYNDICATE CUT CO., 16 E. 23d st., New York.

Numbering-Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Paper-Cutters.

OSWEGO MACHINE WORKS, Oswego, New York. Cutters exclusively. The Oswego, and Brown and Carver and Ontario.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

Perforators.

F. P. ROSBACK CO., Benton Harbor, Mich. Perforating-machines of all kinds, styles and sizes.

Photoengravers' Machinery and Supplies.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa.

Presses.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Printers' Rollers and Roller-Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; 88-90 South 13th st., Pittsburgh; 706-708 Baltimore av., Kansas City; 40-42 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 1306-1308 Patterson av., Dallas, Tex.; 719-721 Fourth st., S., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa; Shuey Factories bldg., Springfield, Ohio.

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 131 Colvin st., Baltimore, Md.; 521 Cherry st., Philadelphia, and 89 Mortimer st., Rochester, N. Y.

WILD & STEVENS, Inc., 5 Purchase st., cor. High, Boston, Mass. Established 1850.

Printers' Supplies.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Printing Machinery, Rebuilt.

BARNHART BROTHERS & SPINDLER — See Typefounders.

Printing Material.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Punching-Machines.

F. P. ROSBACK CO., Benton Harbor, Mich. Multiplex punching-machines for round, open or special shaped holes.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Rebuilt Printing-Presses.

GOLDING MFG. CO., Franklin, Mass. All makes. Big values.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Roughing-Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Stereotyping Outfits.

A COLD SIMPLEX STEREOTYPING OUTFIT produces finest book and job plates, and your type is not in danger of ruin by heat; also easy engraving method costing only $3 with materials, by which engraved plates are cast in stereo metal from drawings on cardboard. ACME DRY PROCESS STEREOTYPING — This is a new process for fine job and book work. Matrices are molded in a job-press on special Matrix Boards. The easiest of all stereotyping processes. Catalogue on receipt of two stamps. HENRY KAHRS, 240 E. 33d st., New York.

Tags.

OUR SPECIALTY IS TAGS, both blank and printed, numbered, wired, strung or equipped with special slots, holes, etc., when required. We do not solicit business from your customers, but from you. You take the order, we make and print the tags for you. By specializing in the production of printed tags for every business, we can execute orders cheaper than you could produce the same work. Send for particulars regarding our plan, then look about you and get the tag business of your town. There is a generous profit in this for any printer who is a salesman, and the Denney plan requires no outlay and no investment for equipment. Write us. DENNEY TAG CO., West Chester, Pa.

Typefounders.

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 1320 E. Franklin st.; Atlanta, 24 S. Forsythe st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.-E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 43 W. Congress st.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st.; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 47 4th st.; Spokane, 340 Sprague av.; Milwaukee, 125 2d st.; Winnipeg, Can., 175 McDermot av.

BARNHART BROTHERS & SPINDLER, manufacturers and originators of type-faces, borders, ornaments, cuts, electric-welded chases, all-brass galleys and other printers' supplies. Houses at — Chicago, Dallas, Kansas City, St. Paul, Washington, D. C., St. Louis, Omaha, Seattle.

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 535-547 Pearl st., cor. Elm, New York.

EMPIRE WOOD & METAL TYPE WORKS, Buffalo, N. Y.; Delavan, N. Y.

Wire-Stitchers.

F. P. ROSBACK CO., Benton Harbor, Mich. Stitchers of all sizes, flat and saddle, ¼ to 1 inch, inclusive. Flat only, 1 to 2 inches.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Wood Goods.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

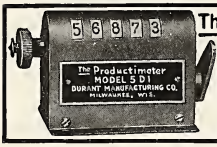
"One of the Few Good Things Which Come to the Printer in a Lifetime."

So writes the Tucker Printing House, Jackson, Miss., regarding

Imprint Matrix Slides

A new imprint for every job, of distinctive style, cast upon your linotype or intertype. Saves time. Saves type. Particulars and prices in booklet containing complete information.

Imprint Matrix Co., P. O. Box No. 965, Charlotte, N. C.



The Productimeter

in printing plants all over the country has eliminated all possibility of mistakes in counting production.

Let us send you one on 30 days' free trial. Attachments for any platen press.

Write for new catalog No. 41

DURANT MFG. CO., Milwaukee, Wis.

CAMPBELL PRINTING PRESS REPAIR PARTS COMPANY

We have a few bargains in REBUILT PRESSES. Let us know your needs. We specialize in repair parts for Campbell Presses and counters for printing presses. Expert repair men for all makes of presses sent to your plant.

New York Office: 21-23 Rose Street. *Works:* Brooklyn, N. Y.

Avoid delay when in need of repairs by sending orders direct to office.

CARBON BLACK

MADE BY

GODFREY L. CABOT, Boston, Mass.

939-942 Old South Building

ELF AUK (PN) ELF B. B. B. VULCAN MONARCH KALISTA

KEYBOARD PAPER

for the **MONOTYPE MACHINE**

COLONIAL COMPANY, Mechanic Falls, Me.

New York Office: 320 Fifth Avenue

Horgan's Half-Tone and Photomechanical Processes

By STEPHEN H. HORGAN

Editor of "Process Engraving" Department of The Inland Printer

¶ A reference book for the practical man as well as a text-book for the student.

¶ All phases of photomechanical methods are exploited and many formulas given.

236 pages and 27 inserts, giving examples of as many processes, in from one to four colors. Glossary of 481 words used by process workers. *Price $3.00. Postage 10 cents extra.*

THE INLAND PRINTER COMPANY

632 Sherman Street, CHICAGO

Printing Machines and Printers' Supplies

Representation for first-class factories and dealers, either on commission basis or otherwise, wanted by Dane for Denmark, Sweden and Norway. He has not alone a thorough knowledge of the goods but is an educated printer with connections amongst the largest printing establishments. Best of references given.

Address B-5232, Wolffs Box, Copenhagen, Denmark, Europe.

WOOD TYPE

EXPERT MAKERS

AMERICAN WOOD TYPE CO.

302 McDougal Street

Brooklyn, N.Y.

WRITE FOR SAMPLE SHEETS

If you want to build a trade with the Swedish Printers and Bookbinders, send your catalogues and terms to

VILHELM JOHNSEN

Stockholm 12, SWEDEN

Especially I want machinery and all articles for the lithographic, bookprinting and bookbinding trade.

Shipping Agents:

Messrs. American Express Company



"THE HUMAN FIGURE"

By JOHN H. VANDERPOEL

is the clearest exposition of figure drawing ever attempted. The construction of every part of the human form is minutely described, and illustrated by 330 sketches and 54 full-page drawings. "THE HUMAN FIGURE" is indispensable to the commercial artist, the student, or any one desiring a better knowledge of pictures than his untrained eye can afford.

Price, $2.00; Postage, 10c extra

THE INLAND PRINTER COMPANY

632 Sherman Street, Chicago



Watch the "waste" when planning printing

HERE is a scene common in every printing plant and heartbreaking to every printer. Whenever a printing job is not carefully figured for standard size sheets, "cutting to waste" becomes necessary. The printer sees pounds of valuable paper trimmed away, simply because a customer was wanting in foresight.

The man who plans his catalog or booklet to cut from a standard size sheet of paper is conserving. It is the fellow who decides to issue a twenty-eight page catalog, say 9 x 9, without once considering whether or not this will involve "cutting to waste" that needs reforming. His order may be a small one, the waste involved if pointed out to him may seem small. But multiply him by ten thousand and we see the serious side of this "what little I am wasting won't make any difference" attitude.

Odd and unusual size printing, results every time in one of two kinds of waste. Either good paper must be trimmed and thrown away or, in case of a large order, the paper mill must stop and reset its machinery for a special run. Every time a special size run of paper is made for you, the total production of paper mills on standard sizes is reduced by one or two tons. Every printer, when dealing with the buyer of printing, will render a real service by showing the advantage gained by planning for a page size that will cut economically from a stock size sheet, such as, 25 x 38; 28 x 42; 32 x 44, and others with which he is familiar.

Every printer is also familiar, and favorably familiar, with the entire line of Warren's Standard Papers.

The Warren Suggestion Book, which shows these papers, will acquaint you with them thoroughly and interestingly. It is sent on request to buyers of printing; to printers, engravers and their salesmen.

Warren's STANDARD Printing Papers

S. D. WARREN COMPANY, BOSTON, MASS.

"Constant Excellence of Product"

HOWARD BOND

WATERMARKED

The
World's Greatest Bond-Paper

¶ Office forces of America are rapidly adopting and demanding Howard Bond for their complete stationery requirements.

¶ Howard Bond is a paper which has the most brilliant white color of any writing-paper on earth, regardless of price.

¶ The Howard mill's great advantage of pure, cold, perfect paper-making water, taken from an underground lake, enables them to get the clear white shade that has not and can not be approached.

¶ Selected raw stock is responsible for Howard Bond positive uniformity and strength extraordinary.

COMPARE IT! TEAR IT! TEST IT!

AND YOU WILL

SPECIFY IT!

Complete stock of white and colors ready for distribution.

A request for sample-book of Howard Bond will have our prompt attention.

THE HOWARD PAPER COMPANY

URBANA, OHIO

White Mountain Enamel

Speaks for Itself

WHEREVER executives gather to discuss catalog paper, White Mountain Enamel speaks for itself. No salesman could urge its adoption more eloquently than do its own smooth, white surface and the uniformity and strength of its texture.

White Mountain Enamel is superbly suited to half-tone reproduction, and both light and heavy faces of type look well on it. Every sheet lends itself to impressive typography. It is, even to the most inexperienced, so superior in value that it is practically beyond competition.

THE WHITAKER PAPER COMPANY

CINCINNATI, OHIO

BOSTON	BALTIMORE
DETROIT	ATLANTA
BIRMINGHAM	RICHMOND
NEW YORK	CHICAGO

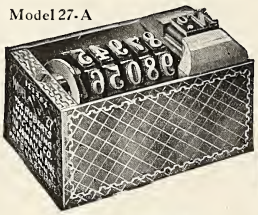


Roberts Numbering Machine Company

696-710 Jamaica Avenue, Brooklyn, N. Y.

For General Jobwork

Model 27-A



№ 12345

Facsimile Impression

Size $1\frac{1}{2} \times \frac{5}{16}$ inches.

UNEQUALED RESULTS
MAXIMUM ECONOMY
NO SCREWS
To number either forward or backward.
FULLY GUARANTEED
Send for illustrated catalog and prices

In stock and for sale by all branches of the American Type Founders Co. and all Type Founders.

New Model 69

Made in 7 Different Styles of Figures and with a Capacity from 4 to 8 Wheels.



Style K

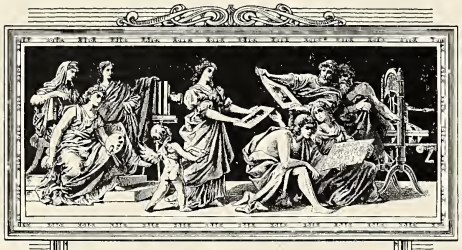
123456

BLOMGREN BROS. & CO

ESTABLISHED 1875

DESIGNERS
ENGRAVERS
ELECTROTYPERS
NICKELTYPERS
LEAD MOULD PROCESS

512 SHERMAN ST.
CHICAGO



F. A. RINGLER CO.

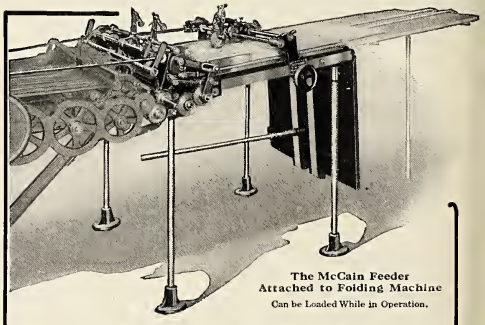
DESIGNERS-ENGRAVERS
ELECTROTYPERS

NICKELTYPES ▣ STEELTYPES

Steel and Brass Embossing and Printing Dies

PHOTOGRAVURES
AND ARTOTYPES

MAIN OFFICE
40-42 PARK PLACE
to 39-41 BARCLAY ST
UPTOWN BRANCH
207-217 WEST 25TH ST.
NEW YORK



The McCain Feeder Attached to Folding Machine
Can be Loaded While in Operation.

SPEED UP!

Obtain maximum production from your fast Hall, Brown, Anderson, Dexter and Cleveland high-speed folding machines.

You can't *average* maximum production on those machines by hand-feeding. *You can* secure top speed all the time, though, if your folders are equipped with

THE McCAIN Automatic Feeder

Let us tell you of records made in well-known plants with the aid of these mechanical feeders.

Particulars on request to

McCain Bros. Manufacturing Company
29 South Clinton Street, Chicago

LIBRARY FEB 6 1919 U. S. PATENT OFFICE

VOL. 62

The INLAND PRINTER

The Leading Trade Journal of the World in the Printing and Allied Industries

NO. 5

FEBRUARY, 1919

THE BUSINESS PRINTER IN THE SMALL TOWN

By H. E. MILES

FOR a good many years running a country newspaper was not a business — it was just a temperamental fad like job-printing, except that its devotees ran to literature rather than to the fine arts. The past few years, however, have witnessed a wonderful development in the field of commercial printing, and THE INLAND PRINTER has been a strong factor in putting this important art on a business basis. This influence has extended to the country newspaper business, until today many weekly newspapers are run by men who have a set of books and who keep a cost system.

But the branch of the country newspaper business that seems still to be neglected — and the branch that should produce the greatest profit — is advertising. And this neglect is largely due to the country publisher's lack of salesmanship. Many business men resolve all business efficiency down to salesmanship.

Country merchants are the poorest advertisers in the world, but this is simply because they have not been sold advertising. The average country store would carry a very meager stock of goods if it were not for the salesmen who show the merchants the profit in handling certain lines. They must be sold advertising in the same way — by showing them the profit in the advertising investment.

But to sell anything we must first understand it. The greatest salesmen in the world will be found among the advertising men of the country who have brought advertising down to an exact science. Therefore the country publisher will have to study advertising.

And the country advertising man must be a superior advertising man because he must be a copy man, a plan man and a salesman rolled into one, and because he has the hardest man in the world to sell. Until he has made himself a superior advertising man he will find it very hard to answer the country merchant's assertion that "it don't pay to advertise." He must be able to prove that it pays. He must have confidence in the power of his paper and in his ability as an advertising man, and he must be able to back up his confidence with actual performance. He won't find that a hard thing to do when he has mastered advertising, because he will know how to write an advertisement that will make people buy goods. That's real salesmanship — the science of selling goods by literature — of writing attractive, interesting, convincing news about merchandise.

Let's see if we can't sell this proposition to the country printer:

In the first place we'll start with a display head — 48-point Cheltenham Bold — *Make More Money!* That's attractive, isn't it? You're going to read the rest of this advertisement unless it becomes mighty uninteresting. All right — Make More Money — fill your paper with good-paying advertisements every week, advertisements of your home merchants; your readers have as much right to know what the stores have for them as they have to know that "John Jones built a new barn last week." Write the advertisements yourself or get some one else to write them — some one in each store who will study advertising until he can do it. Write advertisements that sell goods. How? Take a course in advertisement-writing from some recognized school. Combine that knowledge with

your own experience and what you know about the people in your trade territory. Write the advertisements the same as you write your news — so they will appeal to these people,.

First, attract their attention. Nobody will read your advertisement unless you first get their attention. Nothing has ever been found to attract attention so easily as an illustration. If I had a picture of your merchants crowding into your office and handing you whole fistfuls of greenbacks I could get your attention quicker than I could with the 48-point Cheltenham line. Use pictures that illustrate your catch-line, or your goods, or your argument — interesting pictures. Get the plates from the manufacturers who sell goods to your merchants. They are usually glad to furnish plates of these goods because they know that you can sell more of them with pictures than you can in any other way. Use pictures, but also use good display lines. A well-illustrated advertisement, with good display, well set up from an artistic standpoint, will attract attention — but it won't sell the goods unless it has something else with it.

Put in simple, concise and truthful language all the information you can get about the goods that is of interest to the prospective buyer. Put yourself in the buyer's place and don't write anything uninteresting. If your proposition is worth advertising it is now worth writing an appeal about. Appeal to your prospect's common sense and show him *why* he should buy this article. Make your appeal short and snappy. There's some mighty good reason why the customer should have this particular article—give it to him. You will find by experience many psychological ways of doing that without hurting his pride. You don't need to make him think that he didn't have sense enough to buy the goods without your telling him. Use ordinary horse-sense salesmanship in your appeal.

Your closing argument may be the price. It is certainly a mighty good closing argument, because who ever heard of selling anything without telling how much it will cost? Your sale may be made without it as far as the advertisement goes, but the merchant will have to tell the price before the transaction is closed in order to get the money.

Now, we will say that your advertisement has sold the goods, but not for the merchant who is paying for it. You will need an attractive signature and perhaps a slogan suggestive of the store's service; at any rate you will have to wind your advertisement up by selling the store in order to make it efficient.

Now, let's go to some of your merchants with our advertising proposition.

Perhaps one or two of them will spring that old gag that advertising doesn't pay, but most of them know better than that; and if they don't they are not good enough business men to waste much time on. But to those who say it doesn't pay we will ask these questions: "Why do your outside competitors do so much advertising in your territory? Doesn't it pay them? Why do you handle goods that are advertised in the magazines? Why do you refuse to stock up on a lot of unadvertised chewing-gum that the salesman offers to you at way below the price you are paying for the advertised kind?" His answers will show that he knows that it pays to advertise.

Now we will go to the other fellow — the one who says: "Yes, I know advertising pays, and I'd be glad to do some advertising myself if I had time to get up some good advertisements. It doesn't pay to put poor advertisements in the paper." He's the man we have been working for all the time — let's tell him what we have been doing — let's show him a few samples of really good advertisements. He is the kind of a merchant that will be interested. Let's ask him what he would like to advertise and get his description of it and his price, then let's get him up a good advertisement and show it to him. If we have done our work well we have sold him, and we can do it again and again, because he will soon be getting results that will make him insist on having an advertisement every week.

When we have shown the merchant that we can write business-getting advertisements, and that it really pays to advertise continuously, it will be our duty to help him lay out an advertising campaign. Plan a few months' advertising ahead, and get the cuts necessary to illustrate the various lines. Let these advertisements be seasonable, but be prepared to vary them to suit emergencies. Always remember that the campaign — the well-laid plan — is productive of much better results than haphazard advertising can possibly be.

The country newspaper publisher has the greatest opportunity right now of making himself of real value to his community that he has ever had. From becoming the town's advertising man he can develop into the leading community builder, to organize his community into one big coöperative enterprise for the purpose of making it a better place to live, a better place to transact business and a better place to rear and educate the young people. The country editor holds in his hands the power of accomplishing these results, and to do it he should begin by being a real business printer in every sense of the term.

Keep your shop and your shop
will keep you.—*Old Proverb.*

WITHOUT A VISION, BUSINESS PERISHES

By WILL H. MAYES

WHEN Margaret Pyle opened the morning mail of the *Pleasantville Banner* she found a neatly printed card from a city printing-office setting forth the facilities of that office for doing good printing at satisfactory prices. A little later in the day, while making the round of the Pleasantville stores in search of local news and advertising copy, she saw several of those attractive cards on the desks of the merchants. Margaret was a bit resentful that an outside printing-office should attempt in this way to secure patronage that she felt rightly belonged to the *Banner*. It was not the first time in her short business life that she had been compelled to choke back a feeling of that kind, for many times she had seen stationery in Pleasantville offices that she knew had been ordered from some other town. In fact, more than once she had settled her personal accounts rendered on blanks bearing the imprint of some out-of-town office. In the past she had merely thought of this as competition of a kind that could not be avoided, and that the business men of the town, like many people not in business, enjoyed the novelty of buying things away from home.

When she returned to the office on that particular morning she picked up the card again and examined it critically, and was forced to admit that the job was a little bit better and neater than anything that the *Banner* had been doing recently. She then took down from a hook, where they had been filed, some of the city-printed statements she had received from local merchants, and, on comparing them with the *Banner's* samples, decided that she herself might have selected them in preference to the home-printed forms.

She sat for an hour, looking casually over the books of the business and doing the hardest thinking she had done since she became an employee in her father's newspaper and job office.

"Something has to be done," she finally said to herself, "for this business is slowly, but surely, going to the bad, and father either does not realize it or else thinks it is impossible to revive it."

For twenty-five years Pleasantville had supported the *Banner* and Jacob Pyle's steadily growing family, at least except at such times as Jacob Pyle and the *Banner* had been supporting Pleasantville. Like most other country towns Pleasantville had had its reverses—"backsets," the people called them — due to droughts, floods, grasshoppers, or other "Heaven-sent" plagues, and during those periods of business depression Jacob had to wave his *Banner* and pay his printers without much financial support from the community.

He was not easily discouraged, however, for, to use his own homely phrase, he had "learned to eat his streak of lean and fat together," and from the small savings of more prosperous times he had managed to keep Hunger from the hearth, even if that individual could be seen loitering around the door when advertisers became few and subscribers became delinquent.

The *Banner* was the only newspaper in Pleasantville and it had been there so long that seemingly it attracted no more attention than the courthouse or the public water-trough, and its weekly appearance created about as little sensation as the sprinkling-cart on its daily rounds. It was read by most of the people of the community, for it was the weekly record of the routine events of the town and surrounding country, even if it did not make strenuous efforts to print "all the news that's fit to print." Its editor and publisher was respected, esteemed even, although it is probable that no one had ever taken the pains to tell him so. He was merely accepted like a part of the town scenery to which every one had grown accustomed.

To be exactly candid there wasn't very much about either the *Banner* or its proprietor to cause outbursts of enthusiasm. They were typical of the business and individual out of which all vital interest in things has passed — of something existing without the heart or soul so essential to constant rejuvenescence. In short, they were without the vision so necessary to progress.

When the United States entered the war and the Government began to issue its thrift propaganda, the people of Pleasantville at once began to construe "thrift" as meaning "parsimony" and "saving" as meaning "niggardliness." Although Jacob Pyle's business was the first to suffer as the result of the determination of the citizens to cut off all "needless" expenses, he accepted his reverses as the natural consequence of conditions brought about by the war, to which he felt in duty bound to submit in a spirit of patriotism.

Much to his regret he had been compelled to tell Margaret, his favorite daughter, that he could not send her back to the University, at least during the war, but that he would have to ask her to help him in the office in place of the young man who had enlisted in the navy. Margaret had accepted the situation courageously, glad that her two years at the University had given her some opportunity for studying journalism and printing, and had fitted her somewhat for helping her father when he was in real need of her assistance.

She was prepared to accept with somewhat stoical fortitude the loss of business due to the disposition of every one to economize, for she, too, had come to think that war and business depression must go hand in hand, and that the *Banner* could not reasonably expect to keep the amount of advertising it had held so long; but she was shocked to find that so much of the local printing was leaving the town. However, she had an abiding optimism of the kind that gathers renewed inspiration from difficulties. Like most other educated young people with ambition, she had omitted "failure" from her vocabulary.

As the result of the study occasioned by the annoying business-card, Margaret was not long in determining two things — the *Banner* must be equipped to do better work, and the Pleasantville people must be persuaded to give it their business.

When she proposed that night that she should be allowed to order a bill of type and ink that she had carefully made out, the shock nearly proved too much for Father Pyle, and he recovered only when he noticed the confidence with which she assured him that she would undertake to guarantee that the business would soon be enlarged thereby sufficiently to repay the proposed expenditure of $200. She backed her judgment by agreeing to advance the amount from the sum she had saved from the small salary her father had scrupulously insisted on paying her.

Soon after the type arrived she had some blotters printed after designs she had been studying in a printer's journal, these blotters carrying the announcement, "Pyle's Printing Pleases Particular People. Why send your orders out of town?" She decided that she would not entrust these messages to the mail, but called on the business men herself with them and was careful to see that the blotters were placed where they would get the most attention.

Every week after that she had another blotter ready, carrying the same alliterative statement about Pyle's printing, and asking the blotter users some direct question as to where they secured their printing or why they did not buy it at home. The blotter advertising was supplemented by neatly displayed advertisements of the same purport in the *Banner*. Soon the orders began coming in from the two banks and from the merchants who had been having their printing done out of town, and care was taken to see that each job when completed was up to the standard of the printing which emanated from the city shop.

At first Jacob Pyle was skeptical as to the results of this advertising campaign, but when the *Banner* began securing orders of a kind he had never before been able to get, and the job department had to run overtime occasionally to fill the orders, he was forced to admit that on the surface it looked like "it pays to advertise" a printing business as well as any other business. However, he continued to protest against the many little advertising devices with which Margaret insisted on keeping "Pyle's Printing for Particular People" prominently before the public, until she showed him from a carefully kept cost system that the job-office was paying a nice profit above all costs, including that of advertising.

Margaret's next decision was to find a way to purchase a typesetting machine of the kind that sets new body and advertising type for each issue. She was determined to put fresh life into the *Banner*, and having decided upon the method by which it could be done, her next problem was to convince her father. She knew that it would be hard to persuade him to contract the indebtedness that would be required to make the purchase; besides, he had grown so accustomed to the worn faces of the type that their imperfections were not apparent to him. One in time comes to overlook in an intimate associate the defects that are noticeable or even repugnant to every one else.

She ventured to send an inquiry to the factory, which soon brought a reply quoting prices and terms, and she found that the office had on hand, as earnings from the job department, enough cash to pay one-half of the amount required on installation of the machine. The factory's letter was followed soon by a visit from an energetic salesman, to whom Margaret at once confided the financial trouble involved and the difficulty to be encountered in persuading her father to permit the purchase. Finally the salesman suggested that a special improvement edition of the paper might be issued for which enough additional advertising could be secured to complete the first payment, adding that this would also be an appropriate way of advertising and celebrating the purchase.

A careful calculation showed that it would require at least twelve pages of advertising to raise the money. Could it be had from the slow old town of Pleasantville?

Finally Margaret said: "I will tell you what I will do. If you will lay the matter before father and show him the advantages to come from putting in the machine, and will get his consent to let it be installed on condition that you and I shall go out and secure the extra advertising to get what we lack for making the first payment, and will then go with me to help me show our business men how it will be of advantage to them as well as the *Banner*, I will undertake the purchase. We will see if Pleasantville has a dozen business concerns that will take a page each in a paper that will create a sensation in the old town. With that start, certainly the increased business should justify the investment."

The salesman pluckily agreed to the proposition and with Margaret's aid undertook the difficult task of showing Jacob Pyle, set as he was in his ways, that new machinery is necessary to keep up with the new times,

and that with the first payment out of the way the typesetting machine would save its own cost. Finally he surrendered to Margaret's entreaties rather than to his own judgment, on the conditions she had proposed to the salesman.

Equipped with sample copies of neighboring machine-set papers for comparison with the worn-face appearance of the *Banner*, the two started out to interview Pleasantville. The two banks were seen first and readily approved the plan, complimenting Margaret on the *Banner's* enterprise, and not only agreed to take a page each, but offered to double the amount of space they had been using regularly, and volunteered to give letters recommending the "improvement edition" to the favorable consideration of the business men of the town. With this good start, the day's work showed fifteen instead of the necessary twelve pages of business.

It was the biggest and the happiest day of Margaret's business life, for she felt that she had something for which and toward which to work — the rejuvenation of the *Banner*. When they returned to the office and laid before Jacob Pyle the result of the day's canvass, his tired face beamed with something of the former spirit of the veteran publisher and with genuine pride over the accomplishment of his daughter in opening the way for a more prosperous future.

"Father," Margaret exclaimed, "this will be the best investment of your whole life."

"No, daughter," he answered, as he placed his arm lovingly about the girl, "the best investment I have ever made is in my own little girl and her education. Your enthusiasm and pluck has restored to me the courage of my youthful days, and the *Banner* shall be all that we together can make it."

WHEN THE PRINTER "QUEERS" HIMSELF

By HOWARD P. HILDRETH

A PRINTER came into my office some time ago and said he would like to bid on a job he had heard I was about ready to let out. I asked him about his plant — its size, the number of men he employed, the kind of presses, the series of type he stocked, etc. His description was so satisfactory that I let him estimate on the job I had at hand. His estimate was low. In fact, the difference between his estimate and the estimate of my regular printers was so great that I asked him how it could be possible. Then he told me that he had purposely made it low because he "wanted an opportunity to show me what he could do."

I investigated that printer and learned that he had not made much more than a thousand dollars in any one year for the past ten years. I knew that a plant of the size he owned should pay at least three thousand a year. The reason for his failure to make the profit he should was obvious. He had taken too many jobs because he "wanted an opportunity to show what he could do." He succeeded in getting the first jobs on low estimates, but when he charged his regular prices on succeeding jobs his clients began to compare costs and turned him down.

I asked him if he could give me correspondingly low prices on all the printed matter I let him do. He was quite frank in telling me that he could not — and explained that he had knocked off his profit on the first job because he wanted to "advertise himself."

Then I told him: "There are two good ways for a printer to advertise. One is by work you have already done, and the other is by the length of time you serve your clients. The one is dependent on the other. If you do good work at a fair price your clients will not be so inclined to give you up; but when you take the first job at a loss simply to advertise yourself, you are really deceiving your client and fooling yourself. Your client will naturally expect all future work at the same correspondingly low price. When he sees that you are boosting your price, he will go elsewhere.

"You are fooling yourself because you are laboring under a delusion. You have the wrong attitude toward your profession and a misconception of human nature.

"It makes no difference how good your service is if you can not quote prices which meet with the expectations of the man you are dealing with; you will lose him as a customer, for you have already given him an idea of what prices to expect from you."

At my request the printer re-estimated the job he had figured on. His new price was nearly on a par with the other bids I had received. I gave him the job. He has been doing a fair share of the work of my firm ever since. Also, he has taken the cue and stopped estimating to "advertise" himself. The result is that he is doing more business today at a profit than he ever did before.

When a printer quotes a low price in order to get a foothold with a new client he is saying to that client, "I can not land your work by fair and usual means of

competition so I am going to make you an unfair proposition."

He is melting under the heat of healthy competition.

He is assisting to degrade an industry which is struggling to regain a proper footing after a reign of cut-throat competition.

He is admitting his own weakness by offering such an unfair proposition.

He is trespassing on the knowledge and purchasing ability of a possible client.

No good salesman ever needs to cut prices. If the wares he is peddling can not measure up in quality and price with competing wares they had best be taken off the market.

Healthy competition is the life of trade. But competition is, in a measure, a fixed quantity. Especially is this true in the printing industry. Labor-costs, paper-costs, power-costs, overhead expense, do not vary widely, in plants of equal size. Personality and personnel do vary—and on these two the door of competition hinges.

Cut out the price-cutting on first jobs. Land first jobs on the basis of service plus price — not price minus service.

The printer who succeeds — like any other man who succeeds — is the one who meets competition face to face, who sells his product on the basis of its productive value, and not because it is cheaper in price.

THE GREAT SELLING POWER OF SERVICE

By ROBERT F. SALADÉ

REFINED people travel for a distance to patronize the hotel or the restaurant where excellent service is to be had. The particular man or woman will pay expensive prices for luncheons and dinners which are served in elegant style. There is nothing more enjoyable than the service rendered at a famous hostelry. Patrons like this service as well as they appreciate the grand apartments, the costly furniture and the wholesome meals. The proprietor of the commonplace restaurant, where fine service is not a feature, complains about business being dull. No matter how reasonable his prices may be or how generous the meals may be for the money, when good service is lacking the cheap restaurant fails in holding a desirable patronage. On the other hand, the great, high-priced hotels and restaurants are always filled with the better class of guests. It is the perfect service that attracts them. It is so with everything which is offered for sale. Quality backed by the right service will constantly gain and hold the leading class of trade. The employing printer who does not give his customers the very best of service is making a sad mistake. From the taking of the order to the delivery of the finished product the printer should strive to offer fine service in everything. Service should be the keynote of the entire business. For example, when a package of printed matter is wrapped up in a careless manner and delivered to the customer by an impolite, ill-kept man or boy, the printer must recognize the fact that he is not giving perfect service.

When the patron telephones to the office and is answered in crude, curt language by an unmannerly girl or boy at the telephone exchange desk, the proprietor of the printing business can not claim that he is offering customers perfect service. As Emerson has said, "Life is not so short but that there is always time enough for courtesy." The success of any business organization depends in great measure upon the politeness of its employees to customers.

Many little things, which on the surface seem to be unimportant, contribute to perfect service. For instance, when the printer submits high-grade proofs of forms to his clients he is rendering a special service which is well thought of. Nothing will win the customer's approval more readily than an excellent proof; yet numerous printers are careless in this matter. They send out rough proofs on common paper with some of the type characters indistinct—proofs of line-cuts and of half-tone plates that give the customer only a meager idea as to how the completed work will actually appear.

Particular employing printers instruct the foreman of the composing-room to produce outgoing proofs as nearly perfect as possible. When some expensive orders call for forms printed in several colors, the proofs are taken in the actual colors. When forms contain half-tone plates or line-cuts a certain amount of "make-ready" is done on the proof-press so that the proofs will show the fine qualities of the plates. In many cases proofs are taken on the same paper which is to be used in the regular printing. Forms for business stationery, invitations, announcements and social work are made on the best plated paper. The exact size of the completed form — that is, the size of the stock which is to be used in the printing — is neatly marked with pencil and ruler on the proof-sheet. Some printers place a sheet of the regular stock, in correct position,

back of the proof, and, with the aid of the thumb-nail, make a raised panel to indicate the size of the finished product.

The proof-sheets are mailed flat in large envelopes made especially for the purpose. A sheet of white tissue-paper is laid over the face, or the inked surface of the proof. To prevent breaks in the proof-sheet, pieces of heavy pulp-board are placed on each side of it. The printed corner-card on the envelope explains that the contents consist of proof-sheets from the So-and-so Printing Company. The customer is advised to read the proofs carefully, and to return them as quickly as convenient.

The printer's cost system should be adjusted to care for special service of this character. Customers prefer this kind of service, and are willing to pay the necessary cost. It is the printer's own fault if he allows patrons to dictate their own prices. When we enter the best hotel we understand that we are to pay the prices set by the hotel management. The printer who gives good service along with a high quality of work will attract a class of buyers who believe in paying the prices which good things demand.

There are numerous printing firms in the United States which are giving their patrons that excellent service which is much like the service noted in the first-class hotels. These progressive business men are making service bring them the better class of patrons, along with better prices than those charged by the average printer. The writer has been through several of these establishments. It did not require a close observer to note the following facts, which are written to show why these firms have been so successful in business:

The business offices are as handsomely furnished as those of the architect, the lawyer or the banker. There is a consultation-room where the customer's comfort is cared for. Large tables and big easy chairs are available. There are bookcases containing a wealth of literature. Specimens of printed matter are kept systematically in special filing cabinets. The buyer of printing consults with an expert service man who knows printing thoroughly.

Let us suppose that the customer is a man who has just started a new manufacturing business. He is desirous of having an illustrated catalogue prepared. He knows little about printing or the allied arts such as photography, photoengraving, bookbinding, etc. His knowledge of advertising and copy-writing is limited. He comes to the service printer for professional advice. He wants the printer to plan the entire catalogue for him.

Our expert service man has been trained to do, or rather to attend to, all of the preliminary work essential for the new catalogue. First, the service man makes up a dummy for the proposed publication. The quality of paper to be used; the kind of binding; the style of typography; the design for the cover; the color scheme; the inside illustrations, etc. — all are planned by a man who is an authority in such affairs. Next in order, original photographs of the subjects to be illustrated have to be taken. The service man is in communication with a commercial photographer who specializes in work of this class. The photographer is sent to the business man's plant to get the pictures required.

This is not a case of merely ordering commercial photographs. It is a case of ordering the *right kind* of photographs, which will illustrate the new manufacturer's goods to the best advantage. It is not an easy matter for the printer to buy first-class commercial photography. The service man must know where to find a photographer who is a master of this kind of work. Each print must show the subject in a uniform size. For example, if one subject were featured small, and another subject large, the photoengravings would not be esthetically correct.

With the finished photographic prints ready, the service expert then orders the printing-plates. Of course he is in touch with a photoengraver who knows how to make half-tone plates of the finest quality. The plates must be of a size which will fit the sizes of the catalogue pages to a nicety. Margins must be carefully studied. The beauty of a catalogue is often spoiled through having the printing-plates too large for the pages; or perhaps the plates may be too small in size. All of these facts must be determined with an artistic eye. The buyer of the catalogue, as a rule, knows nothing of such things. He needs the experience and the judgment of the printer.

When the printing-plates have been ordered, the service man arranges to have the copy-matter prepared. It may be necessary to send a copy-writer and a stenographer to the manufacturer's plant to get first-hand information. It may even be essential for the copy-writer to see the new machinery in actual operation so that he can write intelligently about the new product. It requires a specially trained writer to prepare technical matter of this character. The men in charge of the machines explain the technical facts in their own language while the copy-writer "translates" to the stenographer in the modern advertising style.

To compile a large new catalogue is a difficult task even for the trained copy-writer. He may be forced to write about machines and product which he never saw before. It means that he must study deeply the unique machines and their workings. The technical information must come from the men who are in charge of this machinery. Perhaps some days are consumed in collecting the data alone. Afterward the copy is written in such a way that the public, uninformed as to technical details, can easily understand it.

In the meantime, as the copy-matter is being prepared, the service man has ordered the paper stock for the catalogue. He has also built a dummy, and has prepared layout sheets for the compositors to follow. Sizes and styles of type have been specified which will be particularly adapted to the purpose. Proofs of all printing-plates which are to be used in the catalogue have been taken. The expert trims and pastes these proofs in the exact positions.

All through the various processes in the mechanical departments the service man "follows up" the tedious work on this catalogue. Perhaps many changes have been necessary before the proofs of the pages were finally O.K.'d. It is the duty of the expert to see that the proofreading, the typography, the presswork and the binding of the catalogue are all done in the best possible manner. The customer has requested a first-class job in every particular. It remains for the service man to see that all of the work is done right. The buyer expects the completed job to be perfect.

The foregoing paragraphs have been written to give the reader some idea as to what the leading service printers are doing every business day for their customers. There are a thousand and one "little things" which enter into this splendid service. Everything possible is done to make the buying of intricate and expensive printing easy for the customer. The printer is advisory counsel to the busy business man who has no time to spare for preparing his own printing and advertising literature. To the printer is left the planning and all of the fine detail work. In some instances the printer even attends to mailing out the catalogues, etc., for the customer.

Neat packaging of all printed matter is a service feature with many of the leading printing firms. The product is wrapped up strongly in parcels of convenient size. Gummed tape, instead of twine, is used to hold the wrappings together, as the twine has a tendency to break the edges of the paper stock. Pieces of heavy tablet board are placed on each side of every "lift" of printed matter before the package is wrapped. This is a further safeguard against breakage or wrinkling of the sheets.

A printed label is pasted on every small parcel. On the ruled lines of the label the shipping-clerk writes a few words mentioning the exact number of sheets which the package contains. The small parcels are afterward wrapped up in larger, stronger packages. So well wrapped is the large package that there is little possibility of its being broken in transit. Moreover, there is hardly any danger of the printed work being damaged during the delivery. The package-label is attractive and easy to read.

Not a few of the larger printing firms have added handsome motor-trucks to their delivery service. The drivers of the cars are clean-cut men who have regard for their personal appearance. They wear neat uniforms. On their caps is the name of their firm. These men have been instructed to be courteous to customers. The motor-trucks must be kept clean and polished. Some of the printers are using motorcycles equipped with "tubs" in their delivery service, and they are excellent for delivering small packages.

Small orders, which are not wanted in a hurry by the customer, are delivered by parcel post. Many small jobs of business stationery, cards, labels, and so forth, are sent out through this system. In all instances the parcels are neatly and strongly wrapped. Rush orders are delivered by special messenger. Several printers use regular touring-cars for the delivery of small packages. The main purpose of the modern printer's delivery department is to give the customer rapid service. Every effort is made to deliver the work at the time promised.

The proprietor of the smallest printery in the country should study ways and means of giving his patrons the best of service. If he is not in a position to do copy-writing, commercial art work and other services of this class for his patrons, he can do many minor things which are just as important. There is no reason why he can not have a nice little office. His outgoing proofs can be of good quality. His packaging can be done in an efficient manner. His delivery boy can be clean and intelligent. All of these things come under the heading of "Service." The most vital force in all business today is service.

MAN owes his growth, his energy, chiefly to that striving of the will that conflicts with difficulty, which we call effort. Easy, pleasant work does not make robust minds, does not give men a consciousness of their powers, does not train them to endurance, to perseverance, to steady force of will, that force without which all other acquisitions avail nothing.

WILLIAM ELLERY CHANNING.



Copyright, 1912, Kiser Photo Co., Portland, Ore., for Great Northern Ry.

VIEW IN GLACIER NATIONAL PARK.

Specimen of four-color process-work, printed by The Henry O. Shepard Company, Chicago, from plates made by the Phototype Engraving Company, Inc., Philadelphia. Process inks by Philip Ruxton, Inc.

EDITORIAL

A GENERAL feeling of optimism, we are glad to report, seems to prevail in printing circles everywhere. Presses that have been standing idle a good part of the past year or two are again humming; much of the work that was held back is now being rushed through. The annual report of the Director General of Railroads, with reference to the abridgment of time-tables and curtailment of advertising, states that "in the interest of economy, railroad time-tables have been simplified and abridged, extraneous and unnecessary matter has been eliminated, and the waste which previously existed in the distribution of time-tables entirely stopped. That all unnecessary passenger travel might be restricted during the progress of the war both general and special advertising were, to a very large extent, discontinued. The annual estimated saving from these two sources is fixed at $7,000,000. During the coming year, because of the changed conditions and the possible necessity of creating passenger travel, general and particularly special advertising will to a large extent be resumed." This can be taken as evidence of the fact that much of the work that was taken away from those plants specializing on railroad folders will return. All of which makes the outlook good for the coming year, and assures opportunities for those who gave up their places to join the colors and are now returning to civil life.

THE INLAND PRINTER takes pleasure in announcing a new series of articles by R. T. Porte, whose articles on "Costs of Bindery Operations," which ran through the issues of this journal for 1918, attracted such wide attention and proved one of the most prominent features for the year. Keeping in mind the fact that the majority of the printing-offices in the country are so-called small shops, or platen-press printing-offices, Mr. Porte has prepared a series of articles on the subject, "Costs of Job-Printing," with a view to meeting the needs of these shops. It is his aim to give the printers tables and statistics which have been found valuable, to assist in the correct making of prices, and the elimination of those errors which practically all printers make and which cut so largely into the possible profits. Mr. Porte has given a great amount of thought and study to the problems of the smaller printers, and he has the faculty of being able to clearly set forth methods that will help them. Before taking up organization and cost work, he was the proprietor of a small shop and also the publisher of a country weekly newspaper, therefore he has first-hand knowledge. In addition to this, his years of work among and acquaintance with printers in all parts of the country have fully fitted him for the work of giving the average printer information that is useful and valuable. He has gained the confidence of the printers wherever he has gone, and in Salt Lake City and throughout the State of Utah, where he has spent some time in the organization work, he is familiarly known among the printers and country newspaper publishers as their patron saint. It is the hope of the editor that this new series of articles, the first of which will appear in our next issue, will be of great benefit to our many readers and prove even more valuable than those on costs of bindery operations which were printed during the past year.

THROUGH an oversight or a misunderstanding an error occurred in the credit notice in connection with the reproduction of the six Liberty Loan advertisements appearing on page 306 of the December issue of THE INLAND PRINTER. Full credit for the production of these advertisements was given to Gatchel & Manning, engravers, of Philadelphia, whereas that company's part of the work was the preparation of the engravings. Credit belongs to the Ethridge Association of Artists, of New York, for creating and designing the entire series of Liberty Loan advertisements, comprising about sixty designs, which were made for the Philadelphia Liberty Loan Committee, from which those shown on the page referred to were selected. We regret this unfortunate occurrence, also that it was not brought to our attention in time to allow us to make the proper correction in our January issue, and we take this opportunity to give the proper credit where it is due. We are also reproducing the page in reduced size on page 526 of this issue in order to bring it back to the attention of our readers who noticed the original in the December issue. The entire series of advertisements was produced in an incredibly short time in the studios of the Ethridge Association, drawn and created by the staff men, and that organization is entitled to great credit for the high standard of the Liberty Bond advertising produced by it. The series has attracted widespread and favorable comment all over the United States, it having been said that they represent an exceptionally high standard of bond advertising, both in their natural vigor and human sentiment. Therefore the Ethridge Association of Artists is rightly proud of its accomplishment. No matter how good the work of the creator and the artist is, however, the presentation of that work will lose its effectiveness

unless proper coöperation is secured from those making the engravings, and it must be said that the Ethridge Association certainly had that coöperation in the work of presenting this series of advertisements. We trust this brief explanation will clear up any misunderstanding that may have arisen from the notice given with the original reproduction in our December issue.

For Constructive Supervision and Regulation of Industry.

The question of whether we shall have government regulation and supervision of industry and, if so, just what form it shall take, has been discussed frequently of late. What appears, from the incomplete details we have thus far received, to be a good plan for handling the relations between the Government and industry has been conceived by M. L. Requa, head of the Oil Division of the Fuel Administration, which, we have been advised, is now being drawn up in the form of a bill to be introduced in Congress.

Mr. Requa's plan, as briefly set forth in a recent issue of *The National Petroleum News*, calls for a body, a Board of Trade, to counsel, advise and regulate industry, that body to closely parallel our present Supreme Court in its manner of appointment, the members to be selected from those captains of industry who have reached the highest pinnacle of success the business world holds for them, and whose success has proved to be unblemished in every relation of life.

It is stated that "a place on that body would be looked upon as the crowning glory of a successful business career," and that "it would be something for a man to strive for after he had reached the point where further business ventures had no appeal. Its members, by their appointment, having given up all ideas of returning to business practice themselves, would take a position aloof, using their wisdom and experience to aid and counsel business generally, and to guide it in its relations with this and other governments. In making a place on that Board of Trade one a business leader would strive for and cherish to the same degree that a position on our supreme bench is looked upon as the goal of a highly successful legal career, beyond which nothing is comparable to it, lies the fundamental strength of the plan."

Whatever plan is adopted, it is essential that it be one that will provide for regulation and supervision on a basis that will foster and encourage the business interests of the country, and assure a proper degree of coördination between industry and the Government. Whether the plan of Mr. Requa, when finally presented, will meet the requirements remains to be seen. It should be watched with a great deal of interest.

As further stated in *The National Petroleum News*, "that supervision and regulation of industry by the Government is to come to a greater degree in the future than we have experienced in the past but few will deny. Again, if the business interests in this country are to secure anything like a full measure of coöperation with the Government, which is necessary if they are to compete with the business of other nations in the foreign markets, such regulation and supervision has got to come. What every business man should work and pray for is a supervisory and regulatory body with broad enough powers to allow it to actually function, and with its personnel so protected and guaranteed that the business interests could put the fullest confidence in it.

"If the details for a Board of Trade as drawn in Requa's bill are not what they should be, if they do not provide for a body that can actually guide, counsel and regulate, if they do not provide for a method of appointment that shall insure the best business brains of the country being found on that board and individuals of mediocre ability being excluded, then the industrial interests should take issue with those details and seek to change them instead of sacrificing the end to be obtained through opposition to the bill itself."

A Golden Opportunity for Printers.

Speaking on "Technical Advertising Problems During the Reconstruction Period" before the Technical Publicity Association, H. B. Cleland, of the McGraw-Hill Publications, put forth the question, ". . . what has war done to technical advertisers and technical publishers?" He then answered the question by saying, "It has done this: it has given each a healthier respect for his own business and for each other, and the importance of both has been vastly increased in the eyes of all people."

This applies not only to the technical publishers but to all publishers of business papers and also newspapers. It also has a direct application to the printing industry.

The printers and publishers have accomplished what before was considered impossible, and their importance surely has been "vastly increased in the eyes of all people." A great step forward has been taken toward placing the industry on a sounder basis, and now that the start has been made there should be no going back.

Many of the methods of securing business in the past have not been of the kind that tend to gain the respect of users of printing. They have had the tendency to destroy any respect the customer may have had, and to teach him that by playing one printer against another he could secure his printing at almost his own price. Doubtless much of this will continue; the extent to which it does will rest with the printers themselves.

In these days of readjustment of business the opportunity is open to extend and solidify the feeling of respect that has thus far been gained for the industry, and to further increase the realization of its importance. It is up to us, one and all, to do our part.

Greater confidence in each other as competitors, and adherence to sound business principles, will have a tendency to bring the industry through the days of readjustment with far greater confidence and respect on the part of users of printing.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names, not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

"Rounds' Printers' Cabinet."

To the Editor: JERSEY CITY, NEW JERSEY.

So far as I can learn there is no complete file of *Rounds' Printers' Cabinet* in existence. It was first issued in 1857 and continued to 1886. Its typography was in advance of its time, and it contained a great amount of historical information relating to early printing in the Western States. The Typographic Library and Museum, 300 Communipaw avenue, Jersey City, New Jersey, has been slowly adding to its file of *Rounds' Printers' Cabinet* since 1908. The last appeal in THE INLAND PRINTER brought out quite a few copies. It is hoped that this letter will meet the eye of some who can and will assist us in completing our file by purchase or otherwise. There should be one complete file in one library, and what better place for it than the printers' own library?

HENRY L. BULLEN, *Librarian.*

A New Standard Basis for Determination of Weights of Paper.

To the Editor: BALTIMORE, MARYLAND.

Adoption of the suggestion of Thomas E. Donnelley, late chief of the Pulp and Paper Division, War Industries Board, favoring a new standard basis for determination of weights of paper, would be most advantageous to all paper makers and users.

I heartily favor the spirit of Mr. Donnelley's proposal, but let's drop "substance numbers" and decimal equivalents and say "weight basis" and express it directly as pounds per one thousand sheets of one thousand square inches area, then the basis numbers would represent actual weights for the standard area. This would represent the most practical form for convenient use.

It is also very desirable to have standard basis weights. Mr. Donnelley's schedule should provide five-pound steps up to and including seventy pounds, then ten-pound steps up to one hundred, twenty-five-pound steps up to two hundred, fifty-pound steps up to four hundred, and one-hundred-pound steps above four hundred.

For twenty-two years this company has used the thousand-inch sheet area as its basis for figuring weights. We have probably saved twenty to thirty per cent of time and have undoubtedly avoided many errors.

Let's now have *real* competition, namely, *competition for efficiency*, in our printing activities. Let's make this common-sense start and figure all weight determinations on the basis of one thousand sheets of one thousand square inches in area. Let's also have a graduated scale of basis weights, and let's *do it now.*

Henry A. Dickie, Brokaw building, 1457 Broadway, New York, is secretary of the Label Manufacturers' National Association, and is also secretary of the Folding Box Manufacturers' National Association, therefore he is in intimate touch with the general color-printing interests of the country, both typographic and lithographic.

Joseph A. Borden, 608 South Dearborn street, Chicago, Illinois, is secretary of the United Typothetæ of America, and is likewise in intimate touch with the general book and commercial letterpress printing interests of the country.

I have no doubt both of these gentlemen would be actively interested in helping to focus the attention of their respective organizations and interests on this question and to assist in bringing about its adoption by both the mills and the printers.

C. G. BOUIS, *Manager,*
Maryland Color Printing Company.

Joining Rules Around Advertisements, Etc.

To the Editor: INDIANAPOLIS, INDIANA.

No doubt every stoneman has experienced difficulty, at some time or other, in joining rules around advertisements, headings, etc., especially lithotone rules.

The six-point brass lithotone rule, for instance, may be mitered perfectly and yet the corners will not print. The compositor seldom notices the slight curl on the edge of the rule which happens on all brass rules cut on a hand-cutter.

He will find it profitable to purchase a small emery-stone (1 by 2 inches, or about that size) and (if either part of rule does not print clearly) rub over the corner carefully until corners are even. Then take a good stiff brush and clean out any foreign substance which has accumulated on the rule. Do not use a pin, as a pin may bend fine rules and cause them to blur in print. A new subscriber,

O. W. J. SANDBERG.

Letters We Appreciate.

To J. L. Frazier, Associate Editor: WASHINGTON, D. C.

It was a pleasant discovery to come across the article on "The Story of the Nation's Business" in the November issue of THE INLAND PRINTER.

It is always good news to receive commendation from a critic who knows. Appreciative criticism from yourself, published in THE INLAND PRINTER, was praise indeed.

May I express my appreciation?

JOHN HANRAHAN, *Business Manager.*

To the Editor: PEMBROKE, ONTARIO.

Reading the article, "Advertising Your Own Business," in your December issue prompts me to write you this letter of appreciation of your publication.

THE INLAND PRINTER has been of great benefit to me. In every issue I find information invaluable to me. It has inspired me to produce better work and, together with the different publications of yours, it has been helpful in innumerable ways.

The article above referred to coincides absolutely with my ideas of advertising a printing business. In fact, I have been following almost exactly the principal ideas set forth by

Mr. Engle (applied in a small way, of course, in view of my small business in a town of seven thousand). Some months ago I commenced publishing a little house-organ with reproductions of our work. It has proved most satisfactory and I hope to keep right on publishing it. The germ of its organization was planted by THE INLAND PRINTER, and much of the contents of the first issues originated in your publication.

Wishing the entire staff of THE INLAND PRINTER a happy and prosperous New Year, I am,

E. B. CHRISTIANSEN, *Manager*,
The Service Press.

Securing Better Apprentices.

To the Editor: PITTSBURGH, PENNSYLVANIA.

In a recent issue of THE INLAND PRINTER (August, 1918) appeared an article by Philip F. Mayer as to the method of securing better apprentices. As your correspondent wrote from the standpoint of the dollars and cents value to the employee only, I regarded it as a rather unusual attitude to assume toward this important question, for the apprenticeship question has become a national question.

I believe the present lack of competent apprentices is due to the apprentice himself, whose desire is to advance too rapidly (financially) without fully mastering the fundamental principles of the craft, which are, after all, most vital to his own welfare and to the employer—the latter most always overlooked.

In a recent address before the Quotoright Club of this city, Harry L. Gage remarked: "A few years ago the cry was for organization — today we have organization; later the cry was for cost-finding — today we have a strict basis for cost-finding; but today the plea is for craftsmanship." And until the spirit of craftsmanship is imbued into the apprentice, we can hardly expect to have better apprentices.

A true craftsman has a higher regard for his daily work than a mere dollars and cents value — a few extra dollars in the pay envelope. He is thoughtful, conscientious, ambitious in his desire to create a better product, and I can truthfully say that his abilities are soon recognized and the proper compensation given him. It is pride that produces the object of art and endearing beauty. If it were not for proud craftsmanship, there would be no Pierce Arrow car, Steinway piano, Gorham silverware, nor Berkley & Gay furniture.

Furthermore, your correspondent took a direct slap at craftsmanship when he advocated that an apprentice secure a small outfit and go into business for himself. The result of this argument is that this "outfit" is usually installed in the cellar or attic and we have another cut-rate printer to contend with. Shops of this kind are one of the greatest menaces to the printing industry today. While I realize that a person has a legitimate right to invest his money as he sees fit, the above method is surely not solving the apprenticeship question — merely making matters worse.

The manual training system in the various schools is, at present, given much encouragement, but I do not think this will ever help to solve the apprenticeship question, as this education is not voluntary but, I might say, forced upon the scholars, who, realizing that the work is compulsory, are not very enthusiastic about it. Of course there are exceptions to this but they are few.

The course of instruction for apprentices in most up-to-date shops is being given more consideration every day, but it is up to the individual himself to make good, and this can only be accomplished by reading the various trade journals and taking pride in his work. Of course I look to the employer to encourage him and in a very short time he will be an asset to the firm with which he is connected, whereas, on the other hand, he may drift along with the tide and never realize that pleasure consists in doing good work. ARTHUR C. GRUVER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

THE Galway *Express* was recently raided by the police, and machines, type and forms taken away.

THE City of London corporation during the four months ending with October last made a net profit of £3,176 ($15,450) out of its waste paper.

IT is noted that since the war began the wages of girls employed on sewing in British binderies has increased one hundred and sixty per cent.

THE Typographical Association, by a vote of 6,080 against 1,886, has empowered its Executive Council to negotiate with the Master Printers' Federation on the question of national wage agreements.

THE makers of printers' rollers are happy because glycerin is again purchasable in the ordinary way, the restrictions on its sale having been removed. Arrangements have been made which enable the producers of glycerin to supply substantial quantities of it for general use.

A STRENUOUS effort is being made to raise funds to enable the building of an extension to the Lloyd Memorial (Caxton) Seaside Home at Deal. This institution was opened in 1911. Since then over seven thousand persons have been benefited by a stay at the Home, which provides accommodations for both sexes.

IN connection with the training of discharged and disabled service men, which is to be carried on under government auspices through local committees, the Printing Trades Committee for Edinburgh and surrounding district has recommended the formation of a joint committee to arrange training in the city in different processes, including those of hand composing, monotype casting, copyholding, proof pulling, linotype and monotype operating, and lithography.

A PAPER merchant in London is sending out to all his customers a table, printed on a sample of one of his special papers, which shows English sizes in inches and weights in pounds, with their equivalents in centimeters and kilograms. There is also given the substance weight in grams per square meter. He proposes to do this with all samples in future, so as to accustom both himself and his customers to the equivalents of each. This is a practical way of getting on with standardization and the metric system.

WITH the number for December 12, 1918, the *British and Colonial Printer and Stationer* completed the fortieth year of its existence. There is but one British printing-trade periodical which is older — the *Printers' Register*. Your correspondent has known this publication ever since it was four years old, and can truly say that in all the intervening time he has found it a worthy exponent of the printing and kindred trades. Its editors have let nothing of interest and profit to its readers escape their attention. If they keep on doing as well as they have done, we hope (if life holds out) to see it still come to our desk when its present years will have doubled.

GERMANY.

THE rule that type may not be exported to Switzerland, unless an equivalent plus ten per cent in weight of old type-metal be given in part payment, has now been rescinded.

A MUNICH daily reports that the noted chemist, Dr. Arthur Traube, has perfected a direct color-photographing process, named by him "Uvachrome," to such an extent that it is now practical for commercial use. A company, with a capital of 300,000 marks, has been organized for its exploitation.

AT a session of the Standardization Committee of the Graphic Trades, held at Leipsic in October last, Director Otto

Saüberlich reviewed the agitation for standards and the position of the graphic trades toward it. He laid weight upon the view that all who had to do with printing and the graphic arts, the machinery manufacturers, typefounders, chemigraphic institutions, paper producers, paper handlers, paper users, printers, bookbinders and publishers, must work hand in hand to arrive at the desired goal. True, typography belongs to the arts and one may not carry standardization in it so far as with purely practical, mechanical operations. In this branch taste and fashion, which alter with time, will always have their influence. Yet, because of this, one should not be deterred from fixing paper sizes and corresponding press and other machine sizes, nor from thoroughly regulating type-face alignment, the thickness of plates, the placing of the back-title on books, etc. In the discussion the subject of paper came first. This was handled in respect to quantity, weight and price notation, as to its constituents and colors, and particularly as to its formats. A ream of one thousand sheets was advocated, also the designating of the weight of such a ream, as well as the substance weight per square meter of the sheet. Regarding the format (or size) question, the pressbuilders present suggested that if printers would restrict the number of paper sizes it would be influential in cheapening the cost of presses; some press building concerns now have to furnish forty or more different sizes of presses, which unnecessarily augmented their cost. In the production of paper and in bookbinderies great economies could be effected by the establishment of standardized formats. Next the question of the uniform alignment of type-faces was touched upon, and the general adoption of the present standardized face alignment urged upon all concerned. The abolishment of the three-em space in type fonts and the use of spaces measured setwise by points was advocated; also systematic figures and points for tabular work. The subjects of nicks on type-bodies and of type heights (of which the German typefounder has a large number to contend with), etc., were discussed, and a subcommittee was appointed to deal with them, as well as with the matter of stereotype, electrotype and photo-process plate thicknesses. The Standardization Committee also took under consideration the subjects of safety devices on machinery, make-ready processes, and inks. A subcommittee to take up inks, their constituents and their properties, was also appointed.

ITALY.

A DECREE recently issued by the Government imposes taxes upon advertisements in newspapers, books, guides and pamphlets.

IT is reported that in the near future the Italian Government will issue a decree which will make a radical change in the copyright law. Every literary, musical, dramatic and art work having a copyright which rested with the heirs or assigns of the author for a certain number of years after his death and was then made free to any producer, will after this time limit have such copyright become the property of the State, which will collect a royalty for each copy or reproduction made; also that works on which the copyright has already terminated, for instance, Dante's works, shall come under this rule, which means actually a tax on books and theaters. It is estimated that this tax will bring an income of 300,000,000 lire, which it is proposed to expend again in the furtherance of art and literature.

FRANCE.

THE Ministry of Commerce has given T. Senès, foreman of the printing-office of E. Imbert at Marseilles, a silver medal in honor of his thirty years' service with this concern.

THE Australian forces at the Western battle front year before last, during the retreat of the Germans from the Somme, set up a litho-printing establishment. The supplying of large numbers of accurate maps of the enemy's position, as well as of their own defense works, was an essential, and a press was built at the corps workshops, the necessary stones, inks, etc., being obtained from Paris. The affair was a success from the start, despite the difficulties in securing suitable paper and other printing supplies from time to time. Its scope was widened until a definite prestige was achieved for the work, and the whole thing became a show place for visitors.

INDIA.

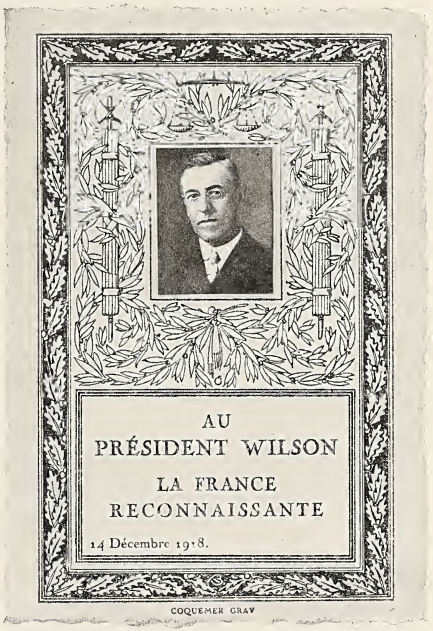
THE Department of Industry of the Government of Madras has been experimenting for the last three years in the manufacture of black, blue and red lead-pencils. A small factory, whose accounts have recently been audited, shows a profit of twenty per cent gained in seven months on a capital of about $16,200. The Government is now satisfied that it has solved the difficulties of manufacture, trained the labor required, has explored the resources of the locality in suitable timber, and believes it can now safely retire from the field and leave private enterprise to carry on the industry.

SWITZERLAND.

TO SAVE paper the Government has ordered that birth and death certificates, bills of lading and food-ration cards be reduced in size to half of the former dimensions.

HOLLAND.

THE Third Industrial Fair of Holland will be held at Utrecht, from February 24 to March 8. There will be a section for the book, paper, stationery and other graphic industries.



Post-Card Issued in Commemoration of the Arrival of President Wilson in Paris.

In sending the above card to the editor of THE INLAND PRINTER, Monsieur Coquemer, the prominent printer of Paris, wrote on the reverse side: "On this glorious day, when we acclaim with enthusiasm the champion of right, President Wilson, and Mrs. Wilson, permit me to send you this very modest token of gratitude. Yours devotedly, Coquemer."

THE PAST YEAR'S WORK AT THE GOVERNMENT PRINTING-OFFICE.

BY FRANCIS L. BURT.

THE annual report of Cornelius Ford, public printer, embodying as it does the activities of the largest printing-plant in the country, if not the largest in existence, is of especial interest to printers in general this year, inasmuch as some investigator has said that in printing, as much as in steel, can be found a reflection of the business conditions of the country. The report of the Government Printing-Office this year, however, can not be taken to express definitely the trend of trade, since much of its work was due entirely to the war, whereas many printers found that the war reduced rather than increased their output. On the other hand, however, few private printers would care to pay the bill for operating the office during the fiscal year 1918 — $13,158,535.31, an increase of 78 per cent over its cost for 1917, which was $7,392,603.34.

The activities caused by the progress of the war were responsible for an unprecedented volume of printing and binding during the year, far in excess of the output of any previous years, reported Public Printer Ford, and the total value was double what it was in some of the past years which were considered an excellent record. The many new bureaus created by war necessity, together with the expansion of work in the established departments, demanded enormous quantities of printing and binding for immediate use.

"This work embraced every possible variety, and some very large orders were handled in an exceptionally short period of time; existing conditions, of course, required that what was strictly war work be placed above orders for routine work. With an average of about nine hundred persons more on the roll, the installation of three eight-hour shifts in most of the divisions, and an unlimited number of orders on hand, it was possible to lay out the work advantageously and produce a quantity of finished work undreamed of in the past and at a cost less than would have been paid in commercial plants."

In addition to about three hundred and fifty annual reports by the various departments and bureaus, ranging in number of copies from 1,000 to 450,000, there were eight daily publications, including the *Congressional Record*, with 33,000 copies, and *The Official Bulletin*, with 117,000 copies, both of which were mailed from the office each night.

There were also 22 weekly publications, ranging in copies from 5,000 to 130,000; 58 monthly publications, ranging in number of copies from 500 to 200,000, and ten quarterly publications, ranging from 500 to 3,800 copies. All these publications are under issue of a certain date, and there must be no delay in printing.

Some very large individual orders were also handled, among them being 75,000,000 thrift cards, 25,000,000 questionnaires, 27,000,000 notices of classifications, and numerous other jobs ranging in number of copies from one to five millions.

Much work was done for the War and Navy departments in drill and hand books, etc., the total charge for the work of these two departments alone being over $4,500,000. The total value of work turned out was $12,205,478.86.

Following is a summary of some of the more important work done by the office during the year:

The number of pieces of jobwork handled was 44,256, an increase of 9,053 over the previous year, and presswork increased over 100 per cent.

The total number of ems set was 2,392,363,500, 32 per cent of which was in tabular form; of the total, 42 per cent was set by linotype, 57 by monotype and 1 per cent by hand. Electrotype and stereotype work amounted to 16,955,202 square inches; 1,151,987,206 postal cards were printed; 704,398 money-order books shipped; 279,008 forms sent to press; 880,683,345 impressions made in pressroom; 305,762,924 sheets folded by machine; 218,626,420 signatures gathered by machine; 17,393,623 tips were made by machine; 110,420,218 copies wire stitched; 17,855,802 copies paper covered; 247,985,858 books and pamphlets trimmed; 549,531,015 sheets cut; 3,513,810 books rounded and backed; 268,682 books marbled and edged; 4,683,757 stamping impressions; 3,417,577 books cased in; 185,000 indexes cut; 73,331,162 sheets passed through ruling-machines; 132,707,173 signatures sewed; 128,821,120 sheets punched; 18,898,705 sheets perforated, and 3,753,235 tablets made.

Much of the material used is now made on the premises. Thirty-three kinds of ink were made during the year, totaling 130,475 pounds, in addition to a considerable quantity of ink ingredients. The number of rollers made for presses was 3,641, totaling 30,204 pounds of composition. Large quantities of comb and marble paper were printed. The metal-melting room, whose function is to remelt and retone all metals for use on typesetting machines, handled approximately four tons of monotype and nine tons of linotype metal per day, and also reclaimed approximately 40 tons of dross during the year, and turned it into metal.

This is merely a summary of the outstanding features of the year's work. In addition to this, many publications of a secret nature were handled for the War and Navy and other departments.



The above illustration is a reproduction of the full-page engraving appearing on page 306 of the December issue of THE INLAND PRINTER, in connection with which an oversight occurred in giving credit for the production of the Liberty Loan advertisements shown. The designing, planning and drawing were done by the staff men of The Ethridge Association of Artists, New York, while the engraving was the work of Gatchel & Manning, Philadelphia. We call the attention of our readers to the editorial correction appearing on page 521 of this issue.

Collectanea Typographica

By HENRY LEWIS BULLEN

I've seen a mighty throng
Of printed books and long,
To draw to studious ways
The poor men of our days,
By which new-fangled practice
We soon shall see the fact is
Streets will fill with scholars
Without clean shirts or collars,
With bibles, books and codices
As cheap as tape for bodices.
—Jehan Molinet, 1480.

Yes, Printing was (not so very long ago) a "new-fangled practice," exciting prophetic interest in minds such as Molinet's.

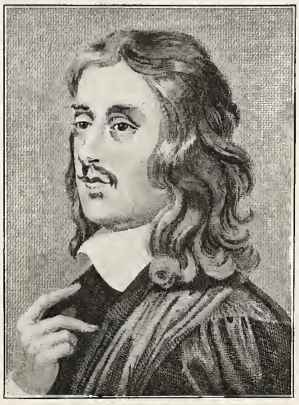
* * * *

The Subtile Beauty of Good Typography.

THORNTON OAKLEY is one of our great artists. A few years ago when *The Century Magazine* was superbly printed under the loving care of that great printer, De Vinne, Mr. Oakley called upon one of the art directors of the magazine. The director was busy; he handed Mr. Oakley a copy of the current issue of the magazine to stay his impatience. Elbows on knees, the artist gazed for some time on two unornamented, unillustrated text pages, and finally exclaimed: "What a picture! These type pages are very beautiful!"

Not long ago *Collectanea* had a caller, a man of great learning and an art connoisseur, a clergyman, who had no special interest in printing. We handed him Bruce Rogers' "The Centaur." After awhile he turned to us, and indicating two undecorated type pages, he said: "I do not understand why, but once in a while I find two pages of plain types positively fascinating. These are as alive to me as a beautiful tapestry or a beautiful mosaic. I believe I could easily be taught to understand good printing. Whenever I see it, it grips me hard."

When a man can set two pages of plain types beautifully; when a man comprehends the beauty that may with great pains and knowledge be put into two plain type pages; then the man is a true printer and not until then. Many have types but know them not.



Dr. John Fell (1625-1686).
Benefactor and organizer of the modern activities of the Oxford University Press.

Dr. Fell and the University Press at Oxford.

THE University Press at Oxford is the oldest printing-house in England, and its typefoundry has a like distinction. The printing-house traces its history backward to 1478, but its modern activities commence with the patronage of Dr. John Fell, whose connection with the University was first as a student, 1637-1643; Canon, 1660; Dean, 1660-1686, and Bishop, 1675-1686. Bishop Fell at his own charges imported large assortments of matrices, with typefounding appliances, from Holland in 1677, for the use of the Oxford printing-house. Most of these matrices are still in Oxford and types are cast from them and used in special books. Bishop Fell was (in 1671) chief of a committee of four managers of the printing-house. He installed the printing-house in the Sheldonian Theatre, a building presented for printing purposes by Archbishop Sheldon in 1669. His various personal gifts for the printing-house exceeded £4,000. The names of few bishops are better known than that of Doctor Fell, but this is not so much because of his devotion to learning and his generosity to the University Press as it is because of a rhyme fastened upon his memory by a student the good bishop had threatened with expulsion, one Thomas Brown. Doctor Fell was pacified by the supplications of Brown, and agreed to pardon him if he would make an extempore rendering of Martial's epigram:

Non amo te, Sabidi, nec possum dicere quare:
Hoc tantum possum dicere, non amo te,

which Brown wittily did in a verse to which both he and Bishop Fell owe some part of their fame:

I do not love thee, Doctor Fell,
The reason why I can not tell;
But this I know and know full well,
I do not love thee, Doctor Fell.

Portraits of Doctor Fell are rare, and *Collectanea* was agreeably surprised to find one inserted in an extra illustrated edition of "The Life and Errors of John Dunton," printed in London in 1704. (Dunton, born in 1659, died in 1733, gives much information about printing and printers both in old England and in New England, which latter country he visited in 1686.) A reduction of the portrait is printed herewith, and also a view of the Sheldonian Theatre, which housed the University Press and its typefoundry for a number of years.

In 1693, seven years after Doctor Fell had passed away, a specimen book of Oxford types was issued. This was the first specimen book of types printed in England. Only one perfect copy is known, and that is in the Typographic Library in Jersey City — one of its choicest treasures. A second but incomplete copy is owned by Oxford University. For many years the latter copy was assumed to be complete. In 1900, the late Horace Hart, then controller of the University Press, issued his "Notes on a Century of Typography at the University Press, Oxford, 1693-1794," in which the 1693 specimen is reproduced, largely in types cast from the Doctor Fell matrices. In 1910 *Collectanea* was lucky enough to find the second copy, and hastened to compare it with Mr. Hart's reprint. It was then discovered that

the Jersey City copy had three more signatures than the copy described by Mr. Hart, and that the most important of these, containing a complete list of the matrices, punches, and printing and typefounding appliances, was in duplicate. This duplicate was offered to the Oxford University, which thereupon requested the privilege of examining the Jersey City copy. The book was sent to Oxford and the unique signatures were there photographed and inserted in the Oxford copy. Mr. Falconer Madan, librarian of the university, returned the book intact, not accepting the offer of the duplicate signature, because he could not persuade himself to cut the thread which had held the Jersey City copy intact in its original paper cover for more than two centuries.

Those who would know more about the Oxford printing-house should read "A Brief Account of the University Press at Oxford, with illustrations, together with a chart of Oxford Printing," by Falconer Madan, M. A., Oxford, 1908. This printing-house is remarkably vigorous. In prewar years it printed and published more than two hundred new books or new editions each year. It is the greatest bible-printing house, with an annual output of nearly two million copies. Withal, its standard of typography is exceptionally high. Much of the present day effectiveness is due to Horace Hart, a true and great printer, honored by the University with the degree of Honorary Master of Arts.

* * * *

Bibles for Printers' Apprentices.

THE oldest existing association of printers is The Worshipful Company of Stationers of London. Since 1712 it has been the custom of this ancient society to present the apprentices of its members with a bible, purchased from a fund bequeathed to the Society in that year by a member, Thomas Parkhurst, printer. Parkhurst was master of the Company of Stationers in 1683 and amassed a great fortune.

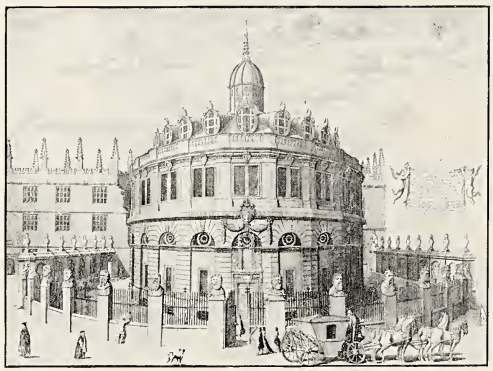
* * * *

Toast to the Printing-Office.

THE mint at which the treasures of the mind are coined and made to pass current throughout the world. May the workmen always find plenty of quoins in the drawer.— *The Printers' Book* (1850).

Famous Printers.

WHEN a man achieves fame, that fame becomes an asset of the place where he made his home, and an inspiration to all aspiring inhabitants thereof, through many generations. The native of Stratford-on-Avon would be dull indeed who did not carry within his consciousness a pride superior to that of a man born in a much larger place into which no genius had descended. The greatest asset of Springfield is the fame of Lincoln, and if we subtract the story of Franklin from Philadelphia what a falling off there would be!



The Sheldonian Theatre, Oxford.

In this building Dr. John Fell installed the Oxford University Press and its typefoundry in 1669. The building was the gift of Archbishop Sheldon for "the public acts, the concern of printing and other uses of said university." Reduced from the original copperplate print, 16 by 19¼ inches. This is the rear view. There is a companion print of the front view.

So it is with occupations. Every worthy lawyer may live in the reflected glory of every illustrious lawyer. Every faithful soldier is of the family of Grant and Lee, and holds himself higher on account of their achievements. And no less than those in the lawyer and warrior occupations may those engaged in printing take pride in simon-pure printers who have made themselves famous, not only as printers, but in the arts, sciences, literature, poesy, economics, philosophy, war, and adventure. Because of these men of our art and mystery, other —

> Men met each other with erected look,
> The steps were higher that they took.

Therefore, the little biographies in *Collectanea*, which are intended to overcome the prevalent view that a good printer is a good mechanic and nothing more. There are many passable printers, printing in an imitative way in the fond delusion that they are good printers, who doubtless take pride in their work and merit much praise. Nevertheless, the plain truth is that they are disqualified intellectually by lack of study and by lack of knowledge of what good printing is and the true power and value of printing. The good printer requires the same intellectual resources which also open the avenues to distinction in all those occupations of esthetic or progressive expression which advance mankind. A young printer is on the right road when the achievements of great men begin to interest him. As we can not be thorough Americans without a knowledge of Washington — the more knowledge of him the better Americans — so we can not be thorough printers without knowledge of the great printers. Such knowledge, fascinating as it is, is not all for pleasure or pastime but for practical use. Samuel Smiles, whose works have inspired many successful careers, said that "the great lesson of biography is to show what man can be and do at his best. A noble life put fairly on record acts as an inspiration to others." On the shoulders of our predecessors, we "go over the top" to all worthy achievements.

* * * *

A Dedication to a Printer.

IN Samuel Foote's "Englishman in Paris," written in 1756, we find this dedication: "Having no obligation to any lord or lady of these Kingdoms, and wishing my play to have a protector, I beg leave to thank you for the neatness of the impression, the beauty of the type and the fineness of the paper with which you have honored the work of your humble servant."

* * * *

The Jour Printer.

A MAN of many professions. Like the lawyer, he feels the advantage of a good case; like the doctor, from his practice is his gain; like the parson, he zealously seeks for errors and corrects them; like the poet, he dwells among types; a man of craft, and no wonder, when the devil helps him.—*The Printers' Book* (1850).

* * * *

> As imagination bodies forth
> The forms of things unknown, the printing types
> Turn them to shapes, and give to airy nothings
> A local habitation and a name.

* * * *

IT is the duty of every master printer who employs apprentices to make himself personally responsible for their mental and moral qualifications. Very few have fulfilled this duty. Have you?

NATIONAL AFFAIRS FROM THE ANGLE OF THE PRINTING CRAFTS.

BY WALDON FAWCETT.

NEVER has there been a year which gave greater promise than does 1919 of developing numerous and important national affairs that will have contact directly or indirectly with the interests of the printing crafts. Happily, too, most of the congressional legislation that is in prospect and the new activities to be initiated by the national Government will be helpful and constructive in character as regards the graphic arts. The mandatory sacrifice and self-denial that have been imposed upon printers and the allied craftsmen by the necessities of the war have now passed, leaving in their wake only a spirit of conservation that should prove a help rather than a hindrance to the further extension of the art preservative.

In admonition to the printers of the United States of what is coming it may be said that a canvass for THE INLAND PRINTER of authoritative opinion at the capital of the nation discloses a unanimity in prophecy that the period of readjustment — or the era of reconstruction, as it is denominated in some quarters — is bound to bring an unprecedented use of printed matter by the cohorts of American business. It will be an interval of quickened quest for trade, not merely domestic trade but more particularly export trade. Printers who never in the past had a call for a job in a foreign language need not be surprised if old customers suddenly demand trade literature in Spanish, Portuguese, French and Italian dress. Nor must we underestimate the moral effect of a great American public that has acquired during the war the reading habit in marked degree — a habit that it is now up to the printer, the publisher and the advertiser to capitalize to their benefit.

The New Taxes in the Printers' Sphere.

An angle of national affairs that is just now forcing itself to the attention of virtually all printers is one that is unwelcome if not downright discomforting, namely the new responsibilities in federal taxes. Here we have, of course, a sequel of the war regarding which few of us, however patriotic, can be especially enthusiastic. However, the settlement of our war bill may as well be faced like any other obligation and that means reconciliation with what grace we may to the prospect of relatively heavy national taxes for some years to come. The taxes will be at the peak in 1919 and thereafter will gradually decrease. Indeed, the taxes for 1920 will be considerably less in the case of each firm and individual than the toll to be taken this year. However, the cautious printer will, in figuring overhead, calculate for some years to come on taxes heavier than he had to pay before the war.

The Revenue Act of 1919–1920, which has been in the making since the early autumn of last year and has emerged as a finished product just in the nick of time to afford a basis for current tax bills, lets the printing crafts off easily to the extent that it imposes no special taxes upon the industry or its products. As a matter of fact, there have disappeared during the evolution a number of tentative features that might have worked inconvenience to printers. There was removed, for instance, the special tax upon mail-order houses that would have hit many of the country's largest users of printed matter. Struck out likewise was the so-called "occupational" tax which, though small in amount, would have caught the proprietor of every printery, however modest. Omission of the contemplated tax on bank checks was another boon for printing interests, because such action, aside from personal inconvenience to printers, would have injected complications in connection with the printing of bank checks.

For all, however, that there have been removed many of the provisions that would make for inequality of taxation, printing craftsmen must be prepared, in company with other business men, to dig deeper than ever this year to pay Uncle Sam's expense account. The new income tax rate of six per cent on the first $4,000 (above the usual exemptions of $1,000 for a single man and $2,000 for a married man) and twelve per cent above that, will hit a goodly proportion of the printing clan. The same is true of the new corporation tax rate of twelve per cent. For all its stiffened rates, however, the new revenue measure has a few compensations in that it makes provision for the recognition of certain principles that have never before been acknowledged in our system of taxation and lack of which has plainly worked injustice to business men. For example, arrangements have now been made whereby a taxpayer can carry over from one year to another net losses in business so that he need never be in the uncomfortable position of paying taxes on profits that he did not really derive. Then, again, this new tax program gives the business man a safeguard against overpaying his taxes through lack of realization that some of his stock of material, etc., in storage has shrunk in inventory value, due to recession of the market from war-time prices. He may even obtain a refund if he has overpaid the tax-collector.

From a selfish standpoint, many a printer might be all but reconciled to the new scheme of taxation because of the new business it will bring to him. The new tax system is so complex and complicated that it is going to make it necessary for thousands of small merchants who never before "kept books" to begin now, whereas business houses that did cost-accounting in a sketchy, haphazard way will henceforth be obliged to make complete records by rule of thumb. Indeed, the Commissioner of Internal Revenue is authorized to require the submission of inventories by taxpayers. All of which seems bound to make a market for the printed paraphernalia that serves to chronicle business history.

The Printer Has a Finger in the Tariff Pie.

The negotiation of new commercial treaties and the completion of fresh arrangements as to tariffs will constitute one of the post-war responsibilities that will loom large in 1919. The printer, for all it may not be generally recognized, has a finger in this tariff pie. He is interested, obviously, in any and all restrictions that may be imposed upon the importation of paper and the ingredients that enter into the composition of paper. However, his chief interest in the new tariff status is likely to develop in a quarter where it had not been anticipated — namely, in dyes, colors and coal-tar chemicals.

A moment's reflection will demonstrate to any user of printing-inks how close is his contact to the branches of the chemical industries that are concerned with the production of colors, and how direct, in consequence, is his interest in the proposal now before Congress to amend the Act of September 8, 1916, which raised the duties on dyestuffs and other closely related products. The object of the legislation enacted two and a half years ago was to build up an American color and chemical industry, and the changes that have now been recommended by the Tariff Commission are designed to further insure American independence in the supply of colors required by our printers and other consumers. The changes that are now planned in the existing tariff are designed to encourage the production in the United States of certain dyes, such as indigo, which are greatly in demand for coloring purposes in all the arts and industries. Loopholes will be closed so that German colormakers can not evade our customs laws by shipping in their products in highly concentrated condition, to be diluted to the usual commercial strength after they have passed the custom-house, thereby escaping part of the duty it is intended they should pay.

Uncle Sam's Postal Printing.

Practical printers may be interested in some inside information that has just become available as to the amount Uncle Sam is expending and plans to expend for the postage-stamps and stationery that he retails to the public. It is learned that the Postoffice Department plans to spend the sum of $3,000,000 in 1920 for the manufacture of stamped envelopes and newspaper wrappers. This is the same amount that has been allotted for a like purpose this year. Incidentally, it may be noted that it is now costing the Government $18,400 a year to examine and distribute stamped envelopes and wrappers, an item that may be of interest to those printers who feel that Uncle Sam is going outside his proper province in printing return-cards for patrons who purchase stamped envelopes in quantity.

For the manufacture of postal cards the Government plans to expend next year a sum in the neighborhood of $500,000. That contemplates approximately the same basis of manufacturing cost as obtains this year. It is interesting to note, however, that an estimated increase of twenty per cent has been calculated in the cost of the printing of our postage-stamps. The result will be that the Government will probably be called upon to spend for the production of its 1920 stock of postage and special delivery stamps, stamp books, etc., a sum very close to one and one half million dollars.

A Ban for Printed Matter in Unusual Guise.

Producers of printed matter who are ambitious to put out printed forms of distinctive appearance, even if they have to defy convention to accomplish it, have realized for some time that this sort of originality was being discouraged by the postal authorities. The Postoffice Department has, for some months past, exerted all the influence it could bring to bear via local postmasters to dissuade users of printed matter from depositing in the mails large size mailing-cards or envelopes out of the ordinary in dimension. Going yet farther, the postal executives, who would fain bring about "standardization" of mail-matter, have set their faces against the use of stationery in colors other than white, buff, etc. Finally, they have even sought to restrict the printing on the face of an envelope to a return-card that could not by any chance encroach upon the space needed for address, postage-stamp, postmark, etc.

All this agitation for puritanical simplicity in printed matter designed for circulation by mail has, of course, been merely propaganda depending for its adoption upon voluntary action by makers and users of printed matter. Now, however, we are to have an effort on the part of the Postmaster-General to induce Congress to enact statutes that would by law penalize or exclude from the mails advertising-cards and envelopes of unusual size or irregular shape. The plea of the head of the postal establishment is that aside from the additional expense imposed upon the department in handling such mail, great difficulty is experienced in working it, particularly the pieces that are too large to fit the separating-cases and can not be tied with other mail or that can not be run through the canceling machine and consequently must be postmarked and the stamps canceled by hand. The Postmaster-General proposes to effect the reform he seeks by having Congress provide laws prescribing standard sizes for cards and envelopes and fixing an extra postage charge in cases where cards of unusual size or irregular shape are used.

Technical Aid for the Printing Crafts.

Equipped with experimental and testing laboratories second to none in the world, the United States Government will be in a position to render this coming year especially valuable aid to the printing crafts and allied industries. It is an odd combination of scientific and industrial research that is now being carried on at that unique institution, the National Bureau of Standards, but the achievements during the past year indicate how practical is the character of the aid given in behalf of the printing industry. War-time limitations helped, too, in the encouragement of exploration in untrodden fields. For example, consider the success attained in the manufacture of paste from substitutes for wheat-flour — substitutes such as potatoes, potato-flour, corn-flour, starch, etc.

Incident to the needs of the war, government experts have developed a number of new kinds of paper having special characteristics, and including an extra strong paper having a tensile and bursting strength greatly in excess of any commercial papers so far produced. It is predicted that for this paper, when produced commercially, a variety of uses will develop. Uncle Sam is now at work perfecting a system whereby the sizing quality of paper can be definitely expressed to paper users, and during the coming year effort will be made at the inventive headquarters at Washington to devise an instrument that will apply a tearing test to paper, thereby revealing the liability of any given kind of paper to tear in ordinary usage — a quality that is of no little importance to many users of printed matter. Progress has lately been made also in the direction of the water-proof fibre container, the surface of which will take a printed impression.

New Rulings on Protection of Printed Matter.

Highly important to printers are the precedents established with respect to the protection of printed matter by several rulings and decisions which have lately been handed down by the tribunal at Washington. One of these test cases resulted in the refusal on appeal at the Patent Office to grant trade-mark registration for an advertising booklet. The Commercial Liquidation Company is getting out an advertising booklet for which it sought a trade-mark certificate, but the Commissioner of Patents ruled that inasmuch as the booklet was to be given away and not sold it could not be considered an article of trade eligible to bear a trade-mark. At about the same time the Patent Office declined to register for the Alvah Bushnell Company the word "SafeTseal" as a trade-mark for mailing-envelopes, claiming that the word is "descriptive" and that therefore no one printer or manufacturer has a right to its exclusive use.

That producers of printed matter can not save expense by short cuts in protective measures is indicated by a ruling just made adverse to the American Tobacco Company. This extensive user of printed matter sought to register as a "print" a booklet consisting of twenty-six sheets, each displaying one letter of the alphabet. Being intended for advertising use the booklet could not be copyrighted as a literary work, but the Patent Office officials insisted that whereas each sheet or leaf was registerable as a print the complete collection bound together could not have the status of a print for purposes of registration. It was contended that the fact that the sheets are alphabetically arranged makes a connection between them, but the arbiter at Washington ruled that the prints are substantially independent in that while bound up in book form each could be used by itself. Accordingly the ultimatum was given that in a case such as this the only way to protect printed matter is to enroll or register each print or sheet separately.

A PRINTER desires, above all other things, to make a good impression.

A PRINTER'S ambition is unconcealed — he longs for an imposing stone.

A GOOD form always catches the eye of a printer — if not good, he believes it should be reformed.

SOME printers are born artists — others could not daub paint on a barn effectively.— *G. W. Tuttle.*

COST AND METHOD

BY BERNARD DANIELS.

Matters pertaining to cost-finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made when request is accompanied by return postage. When estimates are desired, a charge of fifty cents for jobs amounting to $50, and an additional charge of one-half of one per cent on those over that amount, which must accompany the request, will be made in order to cover necessary clerical work.

The Cost of Increased Output.

There seems to be an idea among printing-plant owners and managers that additional output beyond what is being attained, and which has been calculated by the cost system to carry the present overhead expenses, does not have to provide for any overhead cost and that it can be profitably sold at any figure beyond material and labor cost.

This is an error, and if carried to its logical results would result in serious loss.

In the ordinary annual cost calculation all the fixed or overhead expenses are prorated over the business done and form part of its cost of production; and to the man who does not think seriously it might seem that the overhead was thus provided for and out of the way. "Of course," he will say, "if you were to do less business the overhead per dollar of business would be increased; but with more business it is different."

It is different, but not as he thinks.

Let us consider a few of the items that are included in this overhead. It will make it easier to understand the matter.

Take first that great bugbear, depreciation. A considerable part of depreciation is caused by wear and tear. The more manufacturing we do, the greater the wear and tear. The wear and tear on type is found to be from ten to one hundred per cent per annum, with an average of twenty-five per cent in the average plant. It does not need the services of an expert mathematician to prove that twice as much business means twice as much wear, or the same amount of wear on twice as much type, which costs the same — twice as much for depreciation. This applies proportionately to any increase of business.

In the overhead calculation, allowance has been made for the interest on a certain amount of capital for carrying the open accounts on the books. This requires an amount equal to from two to three months' business, according to the collection ability of the house. Any increase in business will increase this amount in actual proportion, unless done on the strictly C. O. D. basis, and even then it will require some additional capital to carry the additional stock while in course of manufacture and the additional pay-roll until the job is paid for.

Provision has been made for taking care of a definite amount of spoilage and bad debts, according to the business being done. Increased business has the effect of increasing these items of overhead, sometimes very materially, as the craze for volume is apt to lead to a less strict scrutiny of accounts before taking the order.

As a greater amount of stock is handled and carried for a longer or shorter time, insurance must be carried, not alone on the stock but also upon the uncharged labor placed upon it. This item increases in larger proportion than the dollar value of the labor and the material cost, for your profit on it must necessarily be insured also.

Light and power bills increase as the amount of work done increases, and often in greater ratio because of overtime, where power is purchased from the landlord.

Incidental expenses, such as repairs and supplies for the departments, which are usually charged as department direct expense, are sure to keep pace with the amount of business done.

And then comes the pay-roll. "Yes," you say, "I naturally expected that additional labor would be needed to turn out more work." But did you know that additional work and increased pay-roll means a higher cost for superintendence? And did you consider that the additional clerical work, the additional correspondence, the greater number of telephone calls, the higher bills for postage, the increase in the delivery department force, and the additional cartage and car-fare, all help to boost the overhead in about the same proportion that the business is increased?

When the whole list of overhead cost items is gone over it shows that practically the only ones that do not increase are the rent and taxes; and it is quite probable that the latter will increase if the goods are sold at a profit and Uncle Sam gets to hear of it.

The difference in the cost of business done in excess of what seems to take care of the present overhead is very slight; and if the increased business calls for overtime work it is quite probable that the difference will be in the nature of a loss. If the reverse were true, it would be positive proof that the plant had been inefficiently managed and that the overhead expenses had been largely out of proportion to the legitimate needs of the business.

This idea regarding larger output is quite prevalent among a certain class of printing salesmen who are not well posted upon the principle of cost-finding, and among printers who have inefficient cost systems. The printer with a good healthy cost system can watch the fluctuations of the overhead items affected and see just when he is nearing the danger point of too much or too little business for the capital he has invested; but he knows that additional business creates additional fixed costs as well as additional manufacturing cost.

The Annual Statement.

The beginning of the New Year is the time when it has become customary to balance the books and take account of stock, in order to calculate the profits of the preceding twelve months. This being the case, most of our readers have learned just how they stand, or how they think they stand.

To many, the annual accounting means a short period in Fool's Paradise, because their incorrect bookkeeping fails to show the true condition of the business and leads them to think that they have made a profit, when, as a fact, they have made a loss or about split even. This because they have failed to charge properly and deduct from receipts the amounts for depreciation reserve and interest on capital.

Even users of the Standard cost system have failed to carry its findings into their books and make the interest and depreciation a part of their bookkeeping records.

Only last week a printer who has been recently converted to the Standard cost system asked how he should dispose of an apparent surplus of cash which he seemed to have accumulated in his bank and make it adjust itself with the deficit he found in his book accounts.

Investigation proved that he had simply charged off depreciation reserve and interest but had not taken the amounts out of his general cash and covered them into a depreciation reserve account and into his own account.

When he drew a check for the total amount of depreciation reserve and placed it in a special account in his bank, and credited the interest on his investment to his personal account, he found that his supposedly large surplus of cash was really a deficit of $200.

This does not mean that he had lost money on the year's business; on the contrary, he had made a reasonable profit. It did show, however, that he had utterly failed to comprehend the fact that the charges for interest and for depreciation reserve in the cost system were actual transactions and not mere theoretical paper accounts to be used only for price making and ignored in actual accounting.

Of course, this man did not have the reserve for depreciation that he should have had — that he will soon have, now that he understands why it is needed and has started right.

He also found that he was not drawing nearly as much salary as he thought he was taking, as what he received included the interest on his investment, in addition to what he earned as manager, as the interest had not been added to his capital.

After a little study of the corrected statement he said: "Why, this shows that I have been giving my customers a bonus of nearly ten per cent on their purchases, practically out of my own pocket."

What does your annual statement show?

Composition Cost.

For several months past the advertising pages of the trade magazines have contained the story of a test between certain composing-machines of different makes which should have awakened the printing-office managers to the realization of the fact that the composing-room is really a most important part of their equipment and not a mere annex to provide fodder for the pressroom, as many seem to consider it.

Composition is the first operation in the production of a piece of printed matter (all printed matter, except that wholly from engraved plates), and upon the manner in which this first operation is performed depends the cost of the work to a large extent.

Too much time and space have been wasted in the discussion of the speed and respective merits of various composing-machines and their comparative hour-costs, while the remaining work of preparing the composition of jobs and pages for press and the quality of the work has received scant consideration or has been lost sight of entirely.

Careful observation has shown that it is very exceptional when composition done on a machine of any make does not require more hand time for its completion than there is machine time in its starting. This being the case, it would appear that it is the hand time that should be discussed rather than the kind of machine.

Then, again, no machine has ever been built that will produce forms or pages ready for locking up for press, and there never will be. Therefore, machine composition *per se* is only a stage of the process of composition and should always be considered in connection with the handwork required to make it usable. In no other way can the true value of composition be ascertained. Or, possibly, a better way to state the proposition is that all composition should be considered only as a finished product, no matter what process is employed to produce it.

If printers would study the cost of composition on the basis of the finished product there would be a big change in the composing-rooms of many plants and a decided increase in efficiency all over the country.

Without endorsing any machine or method, we can safely say that the system of composing-room management and equipment which places the finished product on the press at the lowest cost, quality considered, is the best and most profitable; no matter whether it carries a high cost per hour for one or more of its units of operation or not.

Composition is a name for a certain part of the labor of producing printing and must be considered as a whole to get correct results in cost-finding.

This is one reason why the hour-costs as published by the various printers' organizations from time to time have so little value, and why their handing around among the trade is of so little effect and often misleading.

Were it possible to get the cost of completed composition ready for press in some form that would permit of easy calculation, such as on the basis of a square inch of printed surface for certain classes of matter, it would mean much more as a guide to price-making and comparison of efficiency than the present method of hour-costs, which is of little value unless the character of the work and of the equipment is also given, together with the production percentage.

Here is a field for some of the "cost cranks," as so many less wise printers like to call them, to do some really beneficial work for the craft.

Broken Reams.

For many years this question of an extra charge for broken reams has been a serious one between the printer and the paper dealer. Now that the paper houses are regularly charging for the broken ream, and in many cases for the odd quires that are bought in addition to the full reams, at the rate of twenty-five per cent advance over the regular price, it would be well for the printers to get together and consider a return to an old custom, which once had great vogue, of selling printed goods by the ream. For many years all ruled goods were sold on this basis, which is really more sensible than the present way of selling by the thousand goods that can not be properly proportioned out of the original package in such quantities.

While nearly all printing is ordered by the thousand at the present time, no papers are so packed that the printer can guarantee to give full thousands of perfect sheets without having to buy more than an original package and pay a premium on the odd sheets which he must have for make-ready, spoilage and samples, even if he is very careful in handling the stock.

Much of the ruled stock is packed 504 sheets to the package, but a pressman can not run a thousand good copies and allow for the "O. K.," the file copy, the sheet or sheets used to get register, and the probable soiled bottom sheet, with this amount. Printing and most flat papers are packed 500 sheets to the ream, while a few ledgers are still packed 480 sheets.

If printers would make it a practice of selling all printed matter by the ream, telling the customer that, allowing for spoilage, there would be from 460 to 470 good copies to the ream for work printed in one color and proportionately less with two or more colors, it would do away with the broken ream nuisance and make estimating easier and billing no harder. The customer can just as readily order ten or eleven reams as ten thousand, as he never (well, hardly ever) really knows just how many copies he needs and usually orders enough to have a few over.

Once the matter was properly explained to the buyer of printing, and he was made to understand that the few extra

copies needed to make up the even thousand cost all out of right proportion because of the premium on the price of broken reams, he would see that it was to his advantage to order by the ream.

The paper houses are justified in making a charge for the broken ream as it means the opening of a package, involving time and possible loss of stock through damage to the open ream left on the shelf, especially if it is colored stock. This time and loss is often greater than the entire charge for the odd sheets or quires.

This is a time when such conservation of cost and effort should be considered, and the printer should keep his customer posted upon the real conditions in the trade. Most buyers will be found reasonable, and willing to do whatever is necessary to conserve any material needed for the prosecution of the war, and paper-pulp certainly is in this class.

Another thought: If it were the habit to buy and sell paper by the ream and multiples of that amount it would soon be found that the papermakers would be willing to pack certain grades that were not usually ordered in large quantities in half reams, as is already done by one mill. And it might be possible to get a few high-grade ones in quarter reams without having to increase the price materially.

Pressroom Production.

The publication of the press records of a cylinder pressroom in the January issue of THE INLAND PRINTER has induced another printer to send us the records of his pressroom, which go far to prove that those we gave before are about average good production. It is peculiar that this pressroom contains the same number of presses as the one previously reported, although different in size, there being a preponderance of large machines in this shop.

The previous record was given in size of sheet regardless of the size of press used to run it; the present record is given by presses regardless of the size of sheet printed and is separated into monthly records. The figures given are the average hourly production for each month and the average for the nine months shown. They cover running time only, exclusive of make-ready time. (See table above.)

A further averaging where there are several presses of the same size gives the following for those presses:

42 by 52 inch presses averaged 1,025 per hour.
48 by 62 inch presses averaged 984 per hour.
29 by 41 inch presses averaged 1,139 per hour.
26 by 35 inch presses averaged 1,021 per hour.

In this plant, as in the one quoted in our last issue, the medium-sized presses made the best showing, notwithstanding the fact that it is theoretically possible to run the smaller machines at a higher speed. It is surprising that the large machines made such good records, as this is a plant handling a varied output of book, catalogue, and tariff work.

Compare these with your records and note whether you are doing as well. Also note the small amount of variation between the different sizes of presses, about 13½ per cent maximum between the 48 by 62 and the 29 by 41.

This statement was not originally prepared for publication, but formed part of the regular cost report of the plant.

Doubling Up to Cut Cost.

There is nothing new about doubling up to save presswork on small jobs when there is a large quantity to be run, nor on book or catalogue work to save handling in folding and binding; but these items do not end the possible savings that may be made by handling things in multiple and are not the kind of double up that we are thinking of just now.

Many jobs, we had almost said all jobs, require further handling after being printed, and in the majority of cases it is easier to handle them in sheets containing several copies than singly, especially if the job is a small one.

For instance, recent business conditions have made it advisable to attach to many documents and bills, as well as other contracts and business papers, small riders calling attention to special features or terms. These are attached by gumming one edge on the under side.

Size of Press	42 by 52	42 by 52	42 by 52	42 by 52	46 by 60	43 by 56	48 by 62	48 by 62	39 by 53	29 by 41	29 by 41	26 by 35	26 by 35
January	1008	1003	700	1017	905	1125	1004	1002	903	1107	1197	903	1003
February	1000	1000	1044	1123	1027	1025	1031	1041	968	1078	1005	1007	1002
March	995	963	1059	1106	881	1066	1112	970	1019	1109	1082	1050	982
April	1051	991	1090	1040	1013	987	798	819	991	1095	1079	1043	963
May	952	744	1051	1124	1000	980	1020	1091	1018	1291	1251	1047	1051
June	1130	1082	941	1183	1132	1191	1209	1081	1020	1211	1291	1045	1011
July	1051	1010	1055	1014	907	1005	1004	903	910	1006	1118	1007	1101
August	1013	1011	1091	1120	907	1025	803	1235	1004	1014	1106	1050	1030
September	1092	994	1056	1060	1061	1116	912	780	1121	1371	1134	1050	1034
Average for the Nine Months	1030	977	1009	1087	981	1059	988	980	984	1141	1130	1022	1020

Table Showing Pressroom Production.

This class of work has greatly increased the demand on the printer for the gumming of small pieces of paper with a strip of gum about half an inch wide at one end. By the old method of spreading the small pieces out and gumming by hand, then laying them out to dry, this is an expensive and tedious process; while it mostly happens that these jobs are in a big hurry.

Here is how one printer cut both time and cost. He had a job calling for a piece of paper 2½ by 4 inches, gummed at the narrow edge. He printed these four-up on a sheet 11 by 8 inches, making one impression of the first four on the right half of the sheet, and then turning and making a second impression of a second four on the other half of the same side of the sheet. This gave him eight up and made 1,500 sheets of his 12,000 slips. The sheet was then run through a gumming-machine, which placed a strip of gum one inch wide down the middle of the back of the sheet. This machine was able to gum about 800 sheets an hour, and the whole job took about two and a quarter hours, including the wash-up. When the gum had dried the sheets were cut up in the usual way and with greater ease than could have been done had they been gummed at the edge, because they did not curl so much.

He reports that his cost was about 85 cents per hour for operating the gumming-machine, or $1.92, as compared with seven hours of a girl's time for the gumming under the old method. There was also a saving of nearly one-half the gum, to say nothing of the time of gathering and straightening the sheets. The girl's time for these two operations alone would have been at least $3.50.

This same economy is possible in the perforating of small pieces. In doubling up for perforating, as many as possible are placed in a line on the sheet, and it sometimes pays to handle a sheet four times on the pony to save cuts in perforating. We have a record of a job that was run three times through the press and perforated nine on at a large saving, as there were four cuts to each copy, though there was only a 10,000 run on the job.

THE WIDE-SPREAD NEED OF LEARNING ENGLISH.

BY F. HORACE TEALL.

IN choosing the title for this writing I have named the ultimate desideratum rather than the subject for discussion. I shall not venture to indicate with any definiteness my ideas of method in studying the language, or attempt to state exactly how much such study is needed. Nothing is more evident than the fact that almost every person who speaks English has a woefully limited knowledge of the language, especially of its great vocabulary. And this is true not only of the average man, but to a lesser degree of many truly accomplished scholars. This assertion about scholars is made with full consciousness that some of them — many of them — reach heights of power in expression that are attainable by comparatively few, and with full realization of the futility of attempting to set their height as the objective for the vast army of ordinary persons. But those who use the language most effectively are the ones who set the best example by continually striving for more attainment. "The poor ye have always with you," and in the matter of language the poor are always those who supinely accept the few crumbs that come from the master's table and imagine that they are sufficiently fed. Here as elsewhere there is no royal road to learning.

Books almost innumerable have been written about the use of the English language, but their general effect has not been what it should be. May this not result largely from too much deference to the original technicalities of grammar and rhetoric? I am firmly convinced that it does, and am constrained by such belief to call attention to some books written by a man who consistently deprecates everything with such esoteric taint and recommends and applies throughout simplicity. This author is James C. Fernald. His language-books, of which there are five, are published by the Funk & Wagnalls Company, New York. Doctor Fernald's first noteworthy work of this kind was the treatment of synonyms, antonyms, and prepositions for the Standard Dictionary, and the extended research which this involved must have furnished the basis for his later work, which includes "English Grammar Simplified," a grammar-book of such simple sincerity that the average person can really learn much from it without a personal teacher. The last book by this sincere scholar is the one of most general appeal, and is entitled "Expressive English," a title that might be subjected to faultfinding, but which, taken in its somewhat elliptical meaning, may be held truly impeccable. Following is the publishers' description of the book:

"This inspiring book, by one of our leading authorities on English, gives a real understanding of the language and shows how it may be used with the greatest beauty and effect. Its nineteen chapters, which cover all phases of English expression, are models of worth-while instruction in the deft and forceful handling of our mother tongue. The author has been a loving student of English speech and writing throughout a long and useful life. 'Its ideal of utterance,' he says, 'has come to be, not method, melody, measure, but meaning.' In his own words, he has 'long believed that much thoroughly correct English instruction fails by not keeping in view the higher possibilities of language, and by not awakening admiration, honor, and love for the English language as a great, beneficent, and living power.' He holds that 'if students can be made to feel from the start that English is a grand, noble, and mighty means for the expression of thought' they will experience the desire to attain its mastery and bring out all its possibilities. It is with the view to aiding them in the attainment of this object that this book has been written and is now offered to all lovers of vigorous, practical English."

Doctor Fernald's first chapter is on "The Simplicity of English," and explains fully and clearly the change which led Richard Grant White and others to bewail the supposed fact that English had become "a grammarless tongue," which meant to them merely that it had escaped from the ancient thralldom of the classical inflections. "But," says Doctor Fernald, "his [White's] system did not prevail, because it was not a system. The stubborn subconsciousness of the English-speaking world knows that there is a grammatical system in our language, if it can only be exhumed from under the explanations in which it has been buried." The chapter is replete with definite instances of grammatical values, but always without the pedantry and dogmatism so rampant in most verbal criticism.

Next is a chapter on "The Power of English," which analyzes various extracts from the work of great writers and orators, showing conclusively the strength of adequate thought expressed in clear, earnest words without flowery embellishment or any trace of unfamiliar scholarliness. This and the following two chapters, "The Treasury of English Words" and "A World-literature in English," contain much matter of absorbing interest for students of literature, but not so much of detailed language study as we get later.

It is in the fifth chapter, "English Synonyms," that we begin to find the most helpful discussion of details, which continues through "The English Dictionary and How to Use It," "English Connectives," "English Grammar," "Enlargement and Improvement of the Vocabulary," "Impoverishment of the Vocabulary," "Difficulties in English," "Clearness of Style," "The Art of Brevity," and "Figures of Speech." The rest of the work deals with the art of speaking and writing, and is interesting and instructive, but not of such general interest as the chapters here named.

It is not easy to select quotations from this book which will give a clear idea of its real utility, for the reason that one would hardly know when to stop. But a few sayings may well be quoted. In dealing with synonyms, for instance, the following is said: "As a matter of fact, it is very rare to find any two words that have precisely the same meaning so as to be always interchangeable. There is almost always a difference either in meaning or in use." Following this is a succession of groups of synonymous words with indication of their similarities and their differences well calculated to show how alert we need to be to secure perspicuity of expression. Thus, the difference between "begin" and "commence" is fully elucidated and shown to be necessary to clearness, although these words are identical in meaning; and this we mention merely as one case of its kind.

"Pure English," says Doctor Fernald, "is the use of fitly chosen words in approved combinations. Our language has become what it is by a constant process of selection. . . . Each century has added something to the achievements of the century preceding, and the best English speech of today is the flower and crown of the life and the scholarship of the English-speaking peoples through five hundred years." It is my sincere belief that Doctor Fernald has in this book thrown more direct light on the real facts of pure English than that afforded by any other book known to me, and that this is mainly resultant from his own simplicity and sincerity.

PRINTER'S DEVIL IN WAR — NOW HAVE A DEVILETTE.

The Marihuana (Texas) *Gazette* bemoans the shortage of labor in the following verse:

The printer's devil went to war,
No new one could we get;
So, in the old composing-room
We've got a devilette.

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Collodion That Tears Under the Tap.

A writer in *Process Work* complains about collodion that dries when coating and the film seems to lack intensity when developed. It will not allow cutting. The least touch breaks the film; even the water from the tap will do it.

Answer.— The best suggestion from several writers is to add more alcohol to the collodion and strengthen the bath. First of all, test the bath and if it is found weak strengthen it and try a plate. It may be that the collodion requires more pyroxylin, which can be ascertained by the thickness of the film. Another writer recommends the addition of twenty drops of pure glycerin to, say, forty ounces of collodion — a rather doubtful remedy. The chief causes for a "rotten" collodion, as it is termed, are: The pyroxylin is unfit; there is not enough alcohol in the collodion, or it is too old.

Collotype Plate-Making.

"Photoengraver," Taunton, Massachusetts, asks: "Is 120° necessary for drying collotype plates, and how long should it take them to dry? How sensitive are the plates? I want to get a line on the amount of light I can use safely."

Answer.— The temperature of the glass plates and also the interior of the drying-box should be 120° before coating the plates, with the gelatin solution several degrees warmer. The temperature during drying regulates the grain. The plates should be dry in two and one-half hours to give the best even mat surface. Colotype plates can be worked in a yellow light as used for carbon tissue, though the latter is less sensitive than collotype. When taking the sensitized plates out of the drying-box do not cool them too suddenly, and when putting behind the reversed negative in the printing-frame see that the negative and collotype are the same temperature or a sweat may form between the two surfaces and cause the films to stick together and either stain or tear the negative.

Dyes for Color-Plate Makers.

Now that France and our own country have gone into the making of dyes it is well to know the latest researches in the application of dyes in recording colors by photography. In "Chimie et Industrie," a new French chemical journal, Dr. A. Seyewetz gives much information on this subject. He says that as yet no dye or combination of dyes has been found that will record colors in values corresponding to the way the eye sees them, and that there is as yet no perfect orthochromatic or panchromatic plate. He enumerates the special sensitizers as follows: For yellow and green, eosin, erythrosin and rose-bengal. For red and orange, quinolin red, ethyl violet and the cyanins. The sensitizers that come nearest to being panchromatic in their action, that exert a sensitizing action not only in the green, yellow and the orange, but also in the red, are orthochrome T, pinachrome, pinaverdol and homocol. For the prevention of halation it has been found most effective to dye the gelatin substratum, between the glass support and the sensitive film, with rosolic or Congo red. This prevents reflection from the back surface of the glass support, and as these dyes are readily decolorized during development and washing they do not interfere with the printing quality of the negatives later. With the above-named dyes in the market, color-plate makers should have no fear for the future.

Christmas Greetings.

The Twenty-ninth Engineers of the American Expeditionary Force in France contained so many artists, engravers and printers that the card bringing their Christmas greeting, printed in red, yellow, green and black on antique stock, would have done credit to art printers anywhere. Thomas Nast Fairbanks, of the Japan Paper Company, presented to his friends a copy of a limited edition of Thackeray's "Chest of Cigars," printed by John Henry Nash, San Francisco. As an exhibit of the Book Beautiful it is an object lesson to those fortunate ones who examine it. W. G. Ostrander, Pittsfield, Massachusetts, sent out a hand-colored folder with one of his most appropriate ecclesiastical designs. The season's greetings from Messrs. Gatchel and Stinson came from "the shadow of old Independence Hall." Beautiful cards were from Louis A. Hornstein, of the Mergenthaler Linotype Company; Vernon Royle Paterson, New Jersey; Robert F. Saladé, Philadelphia, and Tennant & Ward, New York. One admirable feature which they all possessed was that they were produced entire in this country.

Height of Photoengravings to Type.

"Printer," New York, writes: "A dispute has arisen between this office and a photoengraving house as to the proper height for blocking engravings, which I wish you would umpire. We hold that engravings should be the height of type, while the engraver says it is customary to make them lower. In fact, he says that the blocking-wood comes a standard height which brings the engravings to a few thousandths of an inch lower than type. Which is right?"

Answer.— This query recalls what happened when the writer was pioneering engravings into the newspaper service of the American Press Association in April, 1884. The first group of engravings was sent to hundreds of newspapers throughout the country with a request for criticisms or suggestions from patrons of the service. The criticisms arrived on time and the burden of them bore on this very question of the proper height of "cuts," as they miscalled them. About one-half of the printers complained that the "cuts" were not high enough, while an equal number insisted that if the writer had had any experience around a pressroom he would have known that "cuts" should be lower than type. Printers still disagree on this question, so it has become quite the custom to block all engravings a trifle lower than type as the printer can always

underlay, and should overlay, while if the engraving is higher than type he has usually no ready way of lowering it. Some engravers continue, as formerly, to block engravings slightly higher than type and then plane off the backs to bring them to the height of type. The facts are that a square-finished half-tone engraving should be higher than type, while a delicate line-engraving can well be lower than type, and all this depends again on the character of the impression, the paper, ink, press, and so many variable factors that most printers prefer to receive engravings slightly lower than type in height and make ready to suit each particular case.

To Learn Zinc Etching.

From Marshalltown, Iowa; Monroe, Michigan, and Albany, Oregon, come requests for standard works on zinc etching and "similar productions," etc.

Answer.— The Inland Printer Company can supply Amstutz' "Hand-Book of Photoengraving" and "Horgan's Half-tone and Photomechanical Processes." The price is $3.00 each, with 10 cents for postage. One of these books supplements the other. From these you will get all the printed information. As to the "waxed process" there is a method of engraving with a stylus in wax and making an electrotype from this wax, but it is impractical for a daily newspaper. As to books on wood-engraving, the best are out of print but may be found in public libraries. In reply to the question: "Is it advisable to learn zinc etching from books?" a proper answer would be similar to the one as to whether it is better to marry or remain single: "Don't."

Sensitized Metal Plates in the Camera.

"Reader," Los Angeles, California, writes: "Is it not possible to sensitize metal plates and use them in the camera as these street photographers make tintypes, then etch the metal plates afterward so as to print from them? Such a process would be most valuable to one like the writer who wants only an occasional block made, usually a reproduction of a diagram or a cut from a book."

Answer.— Such a method has been invented by Arthur Payne, of England, and is known as Paynetype. The writer worked hard in an endeavor to introduce the method into this country. Zinc plates prepared in England by the inventor worked much better than zinc plates coated at several dry-plate factories in this country. Theoretically the process was perfect, but in practice it required such dexterity as could be acquired only after more practice than occasional block-makers would give to it. Sensitized metal plates for use in the camera are sure to come into use in time.

Buying an Engraving-Plant.

"Reader," Marshalltown, Iowa, writes: "I am thinking of buying a photoengraving outfit. Will you please favor me with a list of the apparatus necessary, and the prices of same, for the business of making half-tone negatives?"

Answer.— It would be better for you to advertise in The Inland Printer for an engraving-plant, stating the number of cameras you want and the size of the engravings you expect to make. To buy a new plant in these times would not be advisable, as prices for everything are at their highest, and it is impossible to get some items at any price.

Panchromatic Plates, Old and New.

A. J. Bull told the Royal Photographic Society of London something of the improvement that had been made in panchromatic plates since 1906. In those days, he said, the making of a set of three-color record negatives of a painting in the National Gallery, in a good light, would require exposures requiring sometimes a couple of days. The ratio of exposures on the plates of those days to blue, green, and red were approximately 1 : 5 : 50, or the figure for the red might be 200. In the case of the modern panchromatic plate the exposures to blue, green, and red might be 3 : 3 : 1, the short exposure to the red being due to the use of half-watt lamps to illuminate the painting, these lamps being so deficient in blue rays. The value of the present panchromatic plates is that half-tone negatives can be made direct from the colored copy instead of by the indirect process. The realistic photographs of furniture, showing the grains of the wood, were another application of modern panchromatic plates which Mr. Bull called attention to and of which he showed exhibits.

Printing-Frame Glass Trouble.

A New York photoengraver asks that the following experience be printed as a warning to others:

He said he was always careful to keep everything about the printing darkroom clean. Taking a large printing-frame, that was seldom used, to print some line negatives of maps he found broken lines in every one of the prints which required retouching. It was not until he used the same printing-frame for printing a half-tone negative that round bare spots on the copper caused him to examine the heavy inch thick plate glass in daylight, when he discovered that some bichromatized enamel solution had spattered on the glass and by exposure to light had hardened there. These spots could not be seen in the yellow light of the darkroom, but they cut out the electric light in printing just as completely as if they were black. He now cleans his printing-frame glasses in daylight.

Engravers' Metal.

Ralph Bond, Reading, Pennsylvania, writes: "There is a metal known to engravers as "engravers' metal" which is used by wood-engravers. We have asked several supply houses for it without success. We have immediate use for some of this metal and want to know the formula so we can make up some."

Answer.— Engravers' metal can be ordered in New York at 40 cents a pound. If you want to cast it yourself it can be made from melted down type. It must be stirred for a good while, and every particle of dross must be skimmed off. The casting-box is made as hot as possible, the metal carefully poured, leaving a heavy tail-piece. On shaving for a smooth surface, if there are any blow-holes the block must be remelted. The writer has no formula for the metal though it is likely lead must be increased in it. A stereotyper or electrotyper may supply a tried formula for this metal and it will be appreciated here.

Color-Blindness.

Bulletin 92 of the United States Public Health Service tells of investigations made into the extent of color-blindness. Color-blindness was found to some degree in eight and six-tenths per cent of men and two and two-tenths per cent of women, which means that more than one out of every twelve men are partially color-blind. In fact, there are few men whose sensitiveness to colors is one hundred per cent perfect. How necessary it is to consider this in employing men who are to deal in colorwork, or when selling to buyers of color. Many men go through life without knowing that their color-vision is defective. The writer once made some color-plates for a customer who did not show much appreciation of the result. Later he learned that this same customer was rejected for admission to West Point Military Academy because he was totally blind to the red sensation, and still he was in a position where he had the nerve to pass judgment on color-plates.

The Guild Idea.

The introduction of the guild idea into the photoengraving business in New York is being noticed by trade publications everywhere. It is leading many to read up the history of the old "guilds," as they were called, and learn also how contented and happy people were in those days.

JOB COMPOSITION

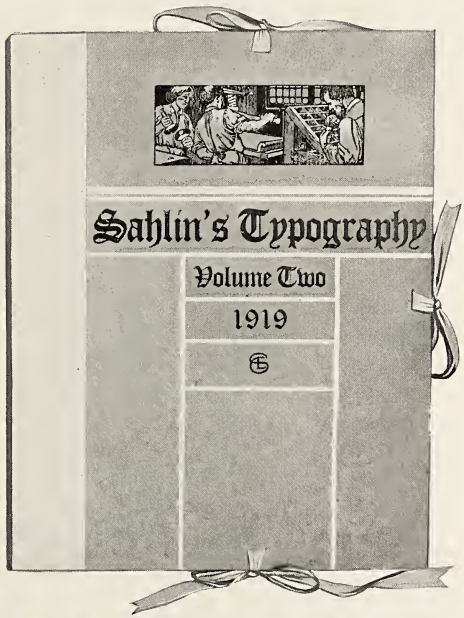
BY J. L. FRAZIER.

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

"Sahlin's Typography, Volume Two."

In our "Specimen" department about a year ago there was reviewed a unique collection of printing entitled "Sahlin's Typography," it being a portfolio of original samples of the work of Axel Edward Sahlin, of the Roycroft Shop, East Aurora, New York. Now comes another, "Sahlin's Typography, Volume Two, 1919," identical in general format with the first, though considerably changed in so far as the colors of papers used for mounts and for the binding are concerned.

This portfolio of specimens is worthy of more than passing attention, for it embodies the best product of a typographer who has developed quite an individual style, though it is influenced to a marked extent by the work of the early Venetian printers and that of the notable William Morris. This style might deservedly be called the Roycroft style, for it is peculiar to most of the publications and the commercial printing done in the shop established by the late Elbert Hubbard. The dominating and characteristic features of this work are wide margins, boldface types, and a liberal use of initials, rubrications, headpieces and tail-pieces. It is essentially decorative printing. We might add that Roycroft printing is characterized by an apparent reckless abandon in the use of expensive imported hand-made papers.



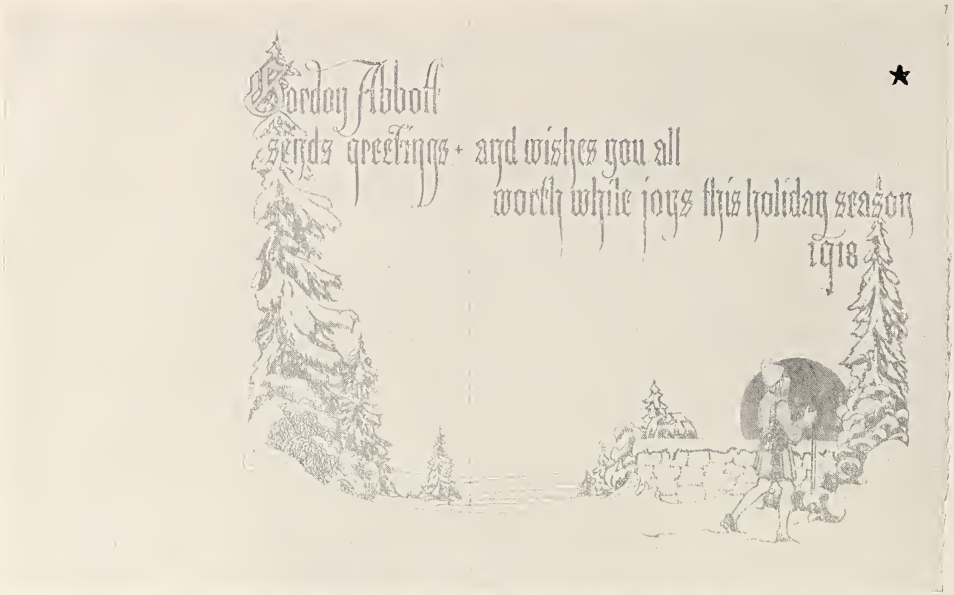
Mr. Sahlin, it appears, is a devotee of the doctrine of the Roycrofters, "work for the workers," and he evidently believes that "the reward for good work well done is more work." He must surely work for the joy of working, else an edition of twenty-five copies of "Sahlin's Typography" would never have come into being. Practical or unpractical, this expression of Sahlin's love for and interest in his work is worthy of emulation by all typographers. Assuredly such interest, study and labor will result in superior craftsmanship.

Thus we come to a brief description of this second volume of "Sahlin's Typography." This portfolio, rather the cover, inside which the leaves on which the specimens are mounted are contained unbound, is made of heavy binders' board, covered on the sides with a rich ribbed hand-made paper of a deep red color. Yellow cloth is used around the hinges, extending about two inches over the sides at front and back. The typework and illustration of the cover-design were printed in deep blue and the rules were printed with a lemon yellow, which does not quite match the cloth over the hinges. The portfolio is tied with craft tape, glued to the inside, which passes through slits to the outside in three places on front and back, as shown in our illustration. It is a wholly pleasing thing, suggesting in every way the work of a craftsman and artist.

The specimens of the portfolio are mounted on both sides of sheets of the deep red hand-made paper used on the cover. These sheets are approximately 10 by 12 inches in size, twenty in number, on each of which from one to three specimens are tipped, the number depending on their size.

The initial specimen, performing the function of a title-page, is a pamphlet entitled "An Appreciation of Axel Edward Sahlin, Artist-Craftsman," which was written by John T. Hoyle, Professor of Practical English at the Carnegie Institute of Technology, who, by the way, is himself a former Roycrofter. The text of Mr. Hoyle's essay is indicated by the title of the pamphlet.

A cover or title-page design appears on the first page of this pamphlet, there being no distinctive cover, and the text-matter of this page is set in one of Frederick W. Goudy's most notable type-faces, which appears inside a decorative border drawn by Mr. Sahlin. With a brush and water-color paints Mr. Sahlin has painted pleasing and harmonious colors inside the outlines of this border, thus further carrying out the idea of antiquity which is the dominant characteristic of the work. A sepia-tone photograph is tipped on the second page which shows Mr. Sahlin standing, proof in hand, beside the Washington hand-press with which he printed the pamphlet, paper for which, we are informed in a note on the final page, was made in Italy in 1549.

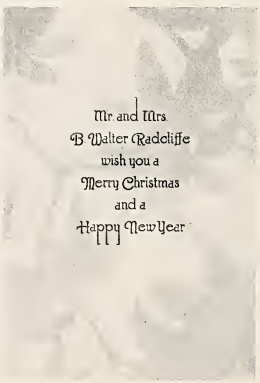


The handsome greeting shown above was received from Gordon Abbott, Advertising Manager for the Goss Printing Press Company, Chicago. The design, drawn by Lawrence Kennedy, was printed on one side of a sheet of Strathmore De Luxe in the position indicated above. When folded twice a four-page folder was formed, the blank quarter section at the left being the back page, the second quarter section the front page, while the half section at the right in our illustration was the center spread. The entire design was printed with gray ink, but soft and harmonious water-colors were applied with a brush inside the outlines of initial letter "G," star, moon and the figure.

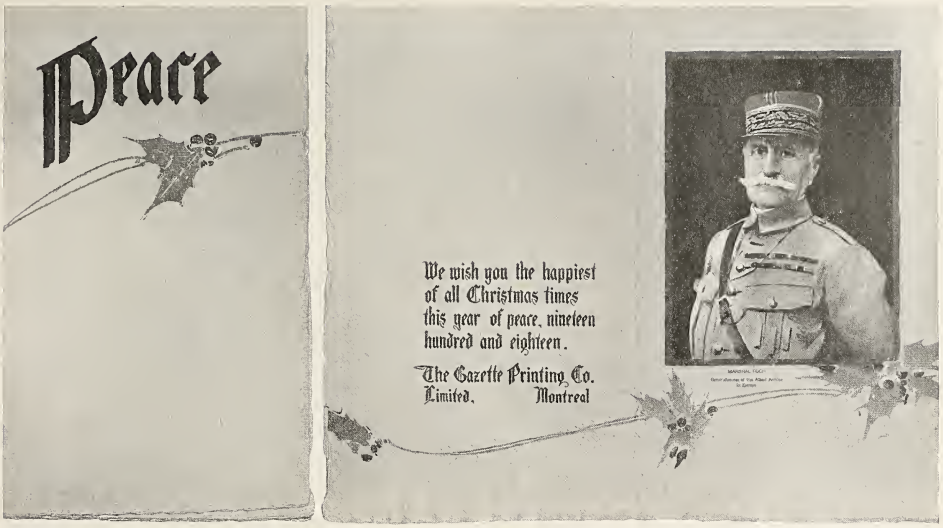
HOLIDAY GREETINGS

With thanks, The Inland Printer acknowledges receipt of Christmas and New Year greeting cards and folders from the following:

Mr. and Mrs. B. Walter Radcliffe, Macon, Ga.; Pvt. Walter Wallick, Camp Colt, Gettysburg, Pa.; Esleeck Manufacturing Company, Turners Falls, Mass.; Eugene Joseph Vacco, Pittsburgh, Pa.; Michael Gross, New York city; Mr. and Mrs. Ralph W. Polk, St. Joseph, Mo.; Express Printing Company, Connersville, Ind.; Mr. and Mrs. Gordon D. Purdy, Truro, Nova Scotia; Apprentices of the Lakeside Press, Chicago, Ill.; Bertsch & Cooper, Chicago, Ill.; George S. Strother, Kansas City, Mo.; Mr. and Mrs. T. W. Lee, St. Paul, Minn.; Mr. and Mrs. George Schlosser, Wessington Springs, S. D.; Martin Heir, Grand Rapids, Mich.; W. K. Tews, Chicago, Ill.; Walter J. Ellis, Chicago, Ill.; The Franklin Typothetæ, Chicago, Ill.; Oscar and Sue Jackson, Lansing, Mich.; Benjamin S. Herbert, Chicago, Ill.; Daniel Baker, Philadelphia, Pa.; R. E. Johnson, Meyronne, Sask.; Mr. and Mrs. T. T. Means, Philadelphia, Pa.; The Franklin Printing Company, Columbus, Ohio; Louis A. Hornstein, New York city; Chestnut Street Engraving Company, Incorporated, Philadelphia, Pa.; Mr. and Mrs. Geo. M. Goolsby, Wauchula, Fla.; William Pfaff, New Orleans, La.; Mr. and Mrs. Frank D. Gimbel, Cleveland, Ohio; N. J. Werner, St. Louis, Mo. Jackson-Remlinger Printing Company, Pittsburgh, Pa.; The Mortimer Company, Limited, Ottawa, Canada; The Berkshire Company, Chicago, Ill.; The Grier Press, Chicago, Ill.; Platt Young, Atlanta, Ga.; The Carson-Harper Company, Denver, Colo.; J. M. Bundscho, Chicago, Ill.; Chester A. Lyle, Allentown, Pa.; J. E. Finley, Cleveland, Ohio; Edward M. Keating, Chicago, Ill.; Clara J. Shepard, Chicago, Ill.; Edwin H. Stuart, Pittsburgh, Pa.; C. C. Caswell, Denison, Iowa; George O. McCarthy, Gordon, Neb.; The Duplex Printing Press Company, Battle Creek, Mich.; Edwin and Florence Grabthorn, Indianapolis, Ind.; O. L. Lilliston, Philadelphia, Pa.; Louis A. Lepis, New York city; Bert D. Belyea, Chelsea, Mass.; Walter W. Barrett, Indianapolis, Ind.; Mr. and Mrs. William C. Magee, Philadelphia, Pa.; John McCartan, Canton, Ohio; Arthur C. Gruver, Pittsburgh, Pa.; Axel Edward Sahlin, East Aurora, N. Y.; Lutz & Stahl, Keokuk, Iowa; Morris Reiss, New York city; David Gildea, Junior, Jersey City, N. J.; Western States Envelope Company, Milwaukee, Wis.; Mr. and Mrs. Perriton Maxwell, Bayside, Long



Japanese paper of gray tones and type-block in gold in the above folder form a most pleasing and quite unusual greeting. By B. Walter Radcliffe, Macon, Georgia.

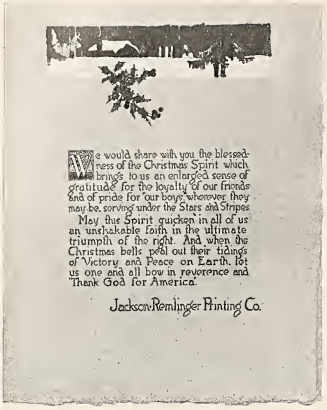


Probably the handsomest greeting received by THE INLAND PRINTER during the recent holiday season—a folder, the front page of which (shown at left) was printed as follows: Word "Peace" and dark spots near leaves in deep green; berries in red; leaves and stems of holly in gold. On the inside spread (shown at right) the lettering and decoration were printed as on the title-page. The portrait of General Foch, beautifully printed by four-color process, was tipped inside a panel which was printed in the deep green employed for the lettering. A heavy weight of gray Italian hand-made paper, having a green hue, was used for this folder. The beauty and richness of this notable piece of artwork and printing can scarcely be appreciated without seeing the original.

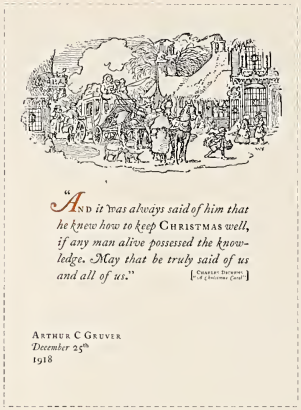
Island; Charles R. Paul, Philadelphia, Pa.; *The Hutchinson Gazette*, Hutchinson, Kan.; Twenty-ninth Engineers, France; Aime H. Cote, Springfield, Mass.; Mr. and Mrs. Earl E. Armbrust, Cincinnati, Ohio; Kennewick Printing Company, Kennewick, Wash.; The Trade Printery, Seattle, Wash.; Carl S. Junge, Chicago, Ill.; E. P. Mickel, Nashville, Tenn.; Mr. and Mrs. Ben Wiley, Charleston, Ill.; Dill & Collins Company, Philadelphia, Pa.; John Martin Paper Company, Limited, Winnipeg, Canada; L. D. Caulk Company, Milford, Del.; Royal Electrotype Company, Philadelphia, Pa.; Brown-Morrison Company, Incorporated, Lynchburg, Va.; Sim Crabill, Los Angeles, Cal.; L. H. Jenkins, Incorporated, Richmond, Va.; The Keim Print Shop, Meadville, Pa.; Fuchs & Lang Manufacturing Company, New York city; Frank J. Ramsey, Greensburg, Pa.; LaFayette Doherty, Findlay, Ohio; The Switzer Printing Company, Webb City, Mo.; The Alling & Cory Company, Rochester, N. Y.; The Leon H. Roberts Company, Toledo, Ohio; William P. Schoonmaker, Philadelphia, Pa.; Fred W. Morris, Los Angeles, Cal.; Louis W. Werner, Brooklyn, N. Y.; Carl Schraubstadter, of Kyoto, Japan; Gatchel & Manning, Philadelphia, Pa.; A. B. McCallister, Los Angeles, Cal.; J. E. Stevenson, Pittsburgh, Pa.; R. T. Porte, Salt Lake City, Utah; G. L. Caswell, Denison, Iowa; Mr. and Mrs. Harry L. Akehurst, Cleveland, Ohio; Ithaca Engraving Company, Ithaca, N. Y.; Tom and Rose Walsh, Streator, Ill.; Frank K. Phillips, Jersey City, N. J.; H. and E. Miller, New York city; Luther J. Calkins, Schenectady, N. Y.; G. Henry Deering, Baltimore, Md.; Mr. and Mrs. Wm. E. Cullingford, Charlotte, N. C.; The Jackson Press, Kent, Ohio; William N. Steele, Kansas City, Kan.; Corona Company, Croton, N. Y.; The Globe Engraving & Electrotype Company, Chicago, Ill.; Mr. and Mrs. H. W. Leggett, Ottawa, Canada; Review Printing & Stationery Company, Decatur, Ill.; The Callihan & Stottlemire Company, Cambridge, Ohio; Henry Allen, Denver, Colo.; Allen G. Brenton, New Martinsville, W. Va.; The State Trade Education Shop, Bridgeport, Conn.; Royal E. Patterson, New Martinsville, W. Va.; Public Press, Limited, Winnipeg, Manitoba; Jos. L. Newland, Senior, Lynchburg, Va.; The Ralston School Printery, Pittsburgh, Pa.; Everett R. Currier, New York city; Charles W. Loughead, Akron, Ohio; *The Whitewater Packet*, Minto, Manitoba; The Jersey City Printing Company; Jersey City, N. J.; John A. Sleicher, New York city; Hubert S. Foster, Philadelphia, Pa.; The Arrow Press, Philadelphia, Pa.; J. F. Tapley Company, New York city; The



Front page of beautiful folder from the Franklin Photoengraving House, Philadelphia, Pennsylvania. The illustration and design in the upper left-hand corner were printed in blue (sky) and black on a small piece of gray paper which was tipped on the white stock of the folder proper, on which the lettering in the lower right-hand corner was printed in light green (large line) and black. The inside pages contained Milton's poem, "On the Morning of Christ's Nativity," pleasingly presented by a combination of hand-lettering, illustration and conventional design.



Beautiful folder by the Jackson-Remlinger Printing Company, Pittshurgh, Pennsylvania. In the original the lettering was in black and the illustration in green, black and red. the latter representing lights in windows, holly berries and chimney. Heavy-weight green Italian hand-made paper, of heautiful texture, was used.

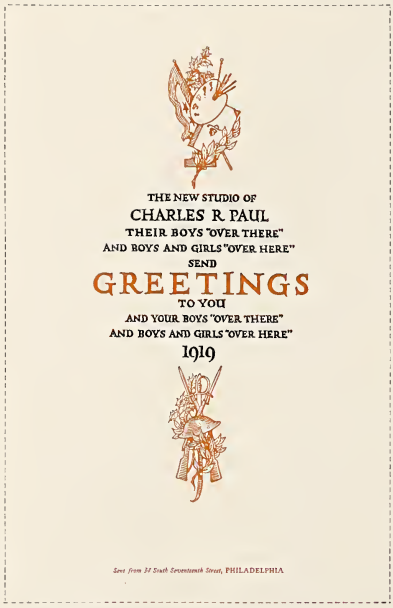


What could be a more appropriate treatment for the words of Dickens than the above pictured greeting from Arthur C. Gruver? White hand-made paper, with perfect harmony hetween type and illustration, creates an effect which is wholly pleasing, because heautiful. Mr. Gruver's work is always pleasing and sensible.



The Southworth Printing Company, Portland, Maine, went hack to the sixteenth century for the motif of this greeting, and in it gave a truthful rendition of the style of design in vogue at that time. Original was printed in black, blue, green and red-orange on flat white paper.

Southworth Printing Company, Portland, Me.; Robert Rawsthorne Engraving Company, Pittsburgh, Pa.; Edward F. Stack, Montreal, Canada; Fred W. Haigh, Toledo, Ohio; Mr. and Mrs. H. C. Wheeler, Denver, Colo.; Dixie Engraving Company, Savannah, Ga.; Forrest L. Harness, Blackwell, Okla.; Knight-Counihan Printing Company, San Francisco, Cal.; A. & A. Cole, West Brattleboro, Vt.; Lead Mould Electrotype Foundry, Incorporated, New York city; Mr. George D. Graham, San Francisco, Cal.; *The Dakota Farmer*, Aberdeen, S. D.; H. W. Hasewell, Orono, Me.; Elmer W. Wagner, Topeka, Kan.; Moye W. Dreyfuss, San Francisco, Cal.; *Douglas Daily Dispatch*, Douglas, Ariz.; *The Tweed News*, Tweed, Ont.; Russell & Cockrell, Amarillo, Tex.; Franklin Photo-Engraving Company, Philadelphia, Pa.; Haywood H. Hunt, Camp Lewis, Wash.; L. A. Simons, Kansas City, Mo.; The Service Press, Gordon, Neb.; Herbert C. May Company, Houston, Tex.; Seaman Paper Company, Chicago, Ill.; Clark & Fritts, New York city; John A. Webster, Cleveland, Ohio; Mr. and Mrs. Clyde B. Morgan, Rockford, Ill.; Northern Engraving Company, Canton, Ohio; Bourke-Rice Envelope Company, Chicago, Ill.; Superior Printing Company, Akron, Ohio; John Hartenstine, Printer, Norristown, Pa.; Albert Scheible, Chicago, Ill.; Conrad Lutz & Sons, Burlington, Iowa; Wilbur D. Nesbit, Chicago, Ill.; Edwards & Deutsch Lithographing Company, Chicago, Ill.; Thomas E. Abbott, Riverside, Cal.; The British Whig Publishing Company, Ltd., Kingston, Ont.; A. R. Hunt, San Francisco, Cal.; The Johnston-Ayres Company, San Francisco, Cal.; Albert Schiller, New York city; Mr. and Mrs. J. C. Morrison, Morris, Minn.; James Austin Murray, Chicago, Ill.; Calvin Martin, Peabody, Mass.; The Franklin Printing Company, Columbus, Ohio; Edward S. Paret, Philadelphia, Pa.; Reginald B. Meller, San Francisco, Cal.; Charles F. Skelly, Altoona, Pa.; Syracuse Smelting Works, Brooklyn, N.Y.; *The Western Star*, Curling, Newfoundland; The Superior Printing Company, Akron, Ohio; The Vermont Printing Company, Brattleboro, Vt.



Unusual in design and text, but appropriate in every respect to the past holiday season, was Charles R. Paul's greeting, represented above. The size of the original page was 6½ by 10½ inches. The design was printed in black and red-orange on buff-colored cover-stock.

Calendars Received.

The Inland Printer herewith acknowledges receipt of calendars from prominent organizations in the graphic arts field. The number received this year was not as large as usual on account of the shortage of labor.

We express our appreciation to the following: Castle-Pierce Printing Company, Oshkosh, Wis.; Wild & Stevens, Boston, Mass.; The Hillery Press, Providence, R. I.; Morris Reiss Press, New York city; The Champion Coated Paper Company, Hamilton, Ohio; Stettiner Brothers, New York city; The Roberts Numbering Machine Company, Brooklyn, N. Y.; Hudson Printing Company, Boston, Mass.; Eilert Printing Company, New York city; Crane & Co., Dalton, Mass.; L. H. Jenkins, Incorporated, of Richmond, Va.; Globe Engraving and Electrotype Company, Chicago, Ill.; The Niles Press, Philadelphia, Pa.; Anthony & Egloff, Rochester, N. Y.

SPECIMENS

BY J. L. FRAZIER.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in package of specimens, unless letter postage is placed on the entire package. Specimens should be mailed flat, not rolled.

R. C. STUART, Ithaca, New York.— The three specimens are neat and pleasing in every respect. No opportunity is given us to offer suggestions for the improvement of any one of them.

THE STUDIO PRESS, Indianapolis, Indiana.— The portfolio, "Usual Work from an Unusual Printing-Office," contains a number of decidedly pleasing examples of printing. Good taste and dignity are manifested not only in design, typography and general format, but also in the selection of colors for printing.

J. W. SHORT, Ottawa, Ontario.— Specimens of the work of The Mortimer Company, Limited, are of the best quality in every respect. The examples of direct-advertising forms are as effective as the commercial specimens are beautiful. You are maintaining a high standard in the work you are doing.

R. H. PARMELEE, Albany, New York.— All the specimens are neat and interesting. The variety of treatment given the same copy on the four blotters indicates considerable talent in design. Typography is good throughout.

W. G. CAMPBELL, Winston-Salem, North Carolina.— Composition on the little folders produced in the private printing-plant of The Children's Home is both interesting and pleasing. Presswork, too, is satisfactory, although on one or two of the specimens a somewhat firmer impression would have made a sharper and clearer print possible.

H. S. SMITH, Colorado Springs, Colorado.— In spite of the fact that your Christmas-greeting card is rather complex in arrangement, and overdone in the matter of decoration, it is interesting on account of the character of the contents and illustrations, which would seem to compensate for its lack of excellence as a typographic specimen.

BEN F. LYLE, Larned, Kansas.— Christmas-greeting cards done by you in the office of the *Tiller and Toiler* are decidedly neat in design, and they are appropriately and nicely printed in colors symbolical of the season. Our only suggestion for improvement would be to use capitals less generally, as they are not legible enough in mass for quick and easy reading, and, therefore, for clear comprehension.

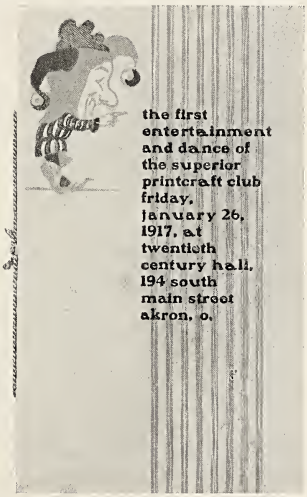
J. H. PAINE, Philadelphia, Pennsylvania.— The folders for J. E. Caldwell & Co. are beautiful. Artwork and colorwork particularly merit much praise. The presswork on the printed folder is somewhat disappointing as you state, although the cleverness of the workmanship otherwise largely compensates for this faulty feature.

BURTON BROWN, Portland, Oregon.— Your blotters for The Ivy Press are striking and unusual in design, and for that reason, and as the firm-name is displayed prominently, they should prove effective advertising. Colors are somewhat out of the ordinary, but are quite pleasing. The little package-label, printed in green and orange, is very unique.

H. EMMETT GREEN, Eldorado, Kansas.—The letter-heads, especially, are excellent, particularly as regards design. Of the two printings for the H. M. Davis heading, we prefer the one printed in olive only. Here is a case where the second color does not help make the printing more effective and where we can not imagine a two-color treatment which would be more pleasing than the one-color printing. The little chamber of commerce paper is interestingly gotten up.



Clever desk-card mailed out by Nicholson, Limited, specialty printers, Vancouver, British Columbia. It illustrates how decidedly effective silhouette drawings may be. Firm name, etc., appeared below this panel.



Novel cover for a dance program, produced by The Superior Printing Company, of Akron, Ohio. In the original the darker portions appearing in our reproduction of the illustration were printed in a light, rich yellow, while the lighter portions of that illustration and the vertical lines were in a medium gray. The type was printed in black; the stock was gray Sunburst.

E. A. DIETRICH, Ponca, Nebraska.— The large sale bill is handled quite properly in the conventional manner. Bold type in large sizes is absolutely necessary for this class of work, as it is essentially poster work and must be so handled that it may be read at a distance. We consider that you have displayed this bill in an admirable manner and have no suggestions to make which if followed would result in improvement.

The Mentor, Massachusetts State Prison, Charlestown, Massachusetts.— We commend the workers on this publication, which is well set, effectively made up and nicely printed throughout. We would prefer to see a fine rule inside the holly border on the cover, which should have been continuous around the page. A larger size of type — a light-face letter — for the title-line, and a lower placement of the flag illustration would improve the design in so far as balance is concerned.

WALTER PEPLOW, Detroit, Michigan.— The Christmas-greeting card is rather unusual in the general form of its arrangement, and, in addition, it is quite well designed. The only fault which appeals to us as demanding correction is in the use of the red color, which is too deep. Not only is the color itself too dark, but it is made to appear even darker than it is by being printed inside outlines of green. A light color is always darkened in effect, that is, it appears darker than in reality it is, when surrounded by a darker color. In our opinion the illustrations are too large, but since this is a matter of taste we do not like to emphasize the point too strongly.

THAYER & WHITFIELD, Los Angeles, California.— The several blotters, copies of which you sent us, are nicely designed, and, as a rule, are satisfactorily printed as well. The use of red on deep-colored stock is fraught with many difficulties; it is well under such circumstances to avoid that color — in fact any light color of ink — on dark-colored stocks. The most opaque of printing-ink colors are not dense enough to cover a much darker color of stock and are more or less affected by color of stock showing through ink. We do not admire the shaded style of letter you have used in several instances, our reasons for which are given in other reviews in this department, in one of which they are given in detail.

THE HERALD PRINTING COMPANY, Port Huron, Michigan.— The "Liberty" blotter is exceptionally well designed and nicely printed. The idea expressed in small type under the illustration of the Statue of Liberty, "A statue of Liberty should be erected in a public square in every city of the United States. Why not?" is a good one. As a purely patriotic feature, having no advertising except that which is afforded by the use of your name in the signature, this form is worthy of

much praise. Incidentally, it is likely to prove more effective publicity than a bald bid for trade.

MARKEN & BIELFELD, Frederick, Maryland.— We admire very much indeed the several dainty Christmas-greeting cards which you have sent us. The "Christmas Money" folder for Haller & Co. is also worthy of highest praise. One of the Christmas forms is reproduced.

DAVIS PRINTING COMPANY, Milton, Wisconsin.—The holiday-greeting in blotter form is quite pleasing, although it would have been more so had the fine rules printed in red beneath the type-lines of the sentiment been omitted. Can you give any reason for their use except perhaps to embellish — and do they do that? Is there not already sufficient other ornamentation? To avoid the last short line of the sentiment paragraph it would have been better to set that entire group in a narrower measure. On all work like this it is better to square up the type-lines in a measure which makes that possible; but if that is impossible, the last line should be centered, avoiding at all times too short a final line.

DEMOCRAT-VOICE PUBLISHING COMPANY, Coleman, Texas.— The patriotic folders composed by Mr. Jones of your staff are nicely designed and set; in fact we do not believe they could be improved upon from that standpoint. It is unfortunate, however, that the pressman did not supplement the compositor's good work with printing of equal quality. The condensed report of the First National Bank, making up the inside spread of one of these folders, should have been more widely spaced. That would have improved the work in appearance and legibility. Insistently as we advocate wide margins, we really feel that space has been wasted in this instance, as some of it could have been better employed to open up the type-matter. A line border around the type-matter, about three-quarters of an inch from the edge of the paper, would also aid in overcoming the too vacant appearance of this spread.

AN INTERESTING IDEA is presented in the cover of the last issue of the *Ben Franklin Witness*, publication of the Franklin-Typothetæ, Cincinnati, Ohio. Blank space was left below the titular matter at the top of the design, and inside the border, for the insertion in diagonal slits, such as are customary in picture post-card albums, of a post-card showing the building in which the offices of the organization are located. Where such post-cards are available they can be purchased and inserted after the manner described above much more cheaply on small runs that they can be printed, and, really, the effect is quite similar. The same idea can be adapted in dozens of ways.

E. L. HOWARD, Eldora, Iowa.— The work sent us for review is neat. The typographic covers for *The Training School Echo*, published by and for the boys of the Iowa Training School, demonstrate considerable talent in design, all being effective, pleasing and interesting. Seldom have we seen a series of typographic covers that were as uniformly good as these. Presswork, we regret to say, is not up to the standard of the composition, both on the cover and inside pages of the magazine. We are quite sure that worn material is in large measure responsible for this condition, as we note the body-type used for the text pages is badly worn and nicked. A good grade of job-ink and a firm, hard packing to enable you to apply the maximum pressure with the minimum of punching through the stock would improve the presswork.

A. B. COFFIN PRESS, New Bedford, Massachusetts.— Considering the character of work of which it is an example, and measured by the standards of quality generally found in that class of printing, the souvenir advertising program for the annual ball of the New Bedford Police Association is good. It is out of the question to expect perfection in work of this nature, especially when there are so many small space advertisements as appear in this particular specimen. Advertisements are probably as uniform in appearance as it was possible to make them, and the presswork throughout is creditable. The cover would be better if the flag illustration were smaller, and if the titular lettering at the top were larger. The letter-head for the New Bedford Lyric Orchestra, while quite "fussy," is nevertheless effective, being in a style which finds much favor in the eyes of such organizations.

HUDSON PRINTING COMPANY, Boston, Massachusetts.— Your calendar, "For Humanity and Civilization," is one of the handsomest things of like character which we have ever seen. Artist, engraver, inkmaker and printer have combined to produce a model in four-color process printing. The catalogues are all handled in a thoroughly praiseworthy manner, presswork being far and away above average. The specimens are so good that we are given no opportunity to make suggestions for their improvement. The candle illustration on the draft for The Hudson Thrift Club is admirably printed and embossed, producing a most pleasing effect. Simple arrangements of beautiful and readable type-faces always result in the best work, which fact your compositors seem to recognize.

CARLOS LOPEZ, Bisbee, Arizona.— For theatrical posters, those sent by you will answer the purpose, we suppose, but we really can not see why such work need be made so elaborate with rulework. The simplest forms of composition may be made striking by the use of large, bold types and by color treatment — and striking effects are what theatrical people demand. Why make it a task to comprehend the message conveyed just for the sake of *trying* to be striking? Why, also, use such a variety of type styles in all shapes and shades? Such type combinations further handicap the reader in his efforts toward comprehending clearly and quickly the essential points to be conveyed to him. These posters are also crowded to such a degree that they are displeasing.

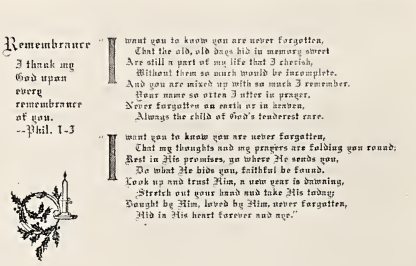
D. B. GUSTAFSON, Red Wing, Minnesota.— The cover-design for the brochure on The T. B. Sheldon Memorial Auditorium is a beautiful and striking one. The inside pages are in a measure handsome, although our choice of treatment in that respect would have been for a less colorful, less decorative and, consequently, a more beautiful and simple treatment. These pages are

BERRIEN COMPANY
INCORPORATED

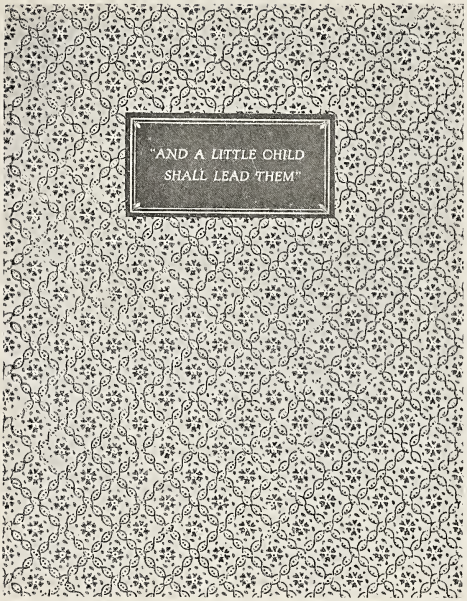
ON January 1*st*, 1919, Messrs. McAlister Coleman, Everett R. Currier, J. H. Dahn, W. M. Engelmann, M. Hufnagel, Arthur D. Osborne, G. F. Riegel, and others recently with Berrien-Durstine, Inc., will join with J. G. Berrien in the conduct of an advertising agency at 19 W. 44*th* Street. Exceptional care in analysis, investigation and presentation of advertising campaigns and printing will be the dominating motive of this organization. Correspondence invited.

ADVERTISING
19 WEST 44TH STREET
NEW YORK

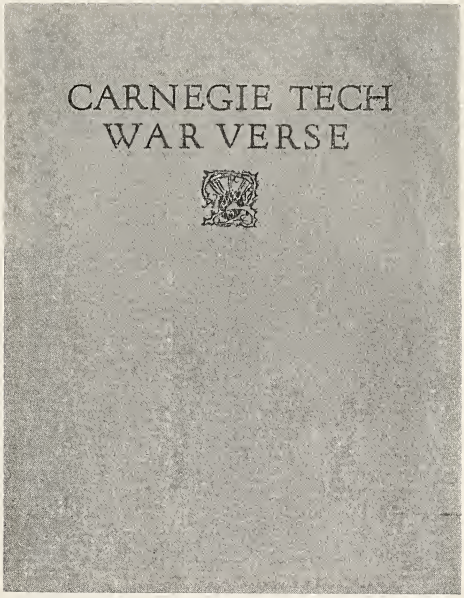
Announcement which demonstrates possibilities for beauty in simple forms when type is of pleasing design, and legible, and when paper of a good grade is used for printing. White hand-made stock added much to the beauty of this design.



Marken & Bielfeld, Frederick, Maryland, do much clever work — the original of this greeting-card was decidedly so. Green ink was employed for printing all the design except the flame from the candle and the holly berries, which were in red, and the inside of the initial letters, which were in light green.



Leave it to William Edwin Rudge, Incorporated, New York city, to do the thing beautifully and differently. Instead of the usual and more or less stereotyped Christmas-greeting card or folder, Mr. Rudge sent his friends and customers copies of the book pictured above. The story, which was quite short, occupied but four text pages, which were set in eighteen-point of the beautiful Kennerley type. The pages were 7½ by 10 inches in size, with wide margins. Counting title-page, etc., there were eight pages inside the cover, printed on beautiful white paper. The book was bound in boards, covered with what appears to be wall-paper or box-cover paper with a pattern printed in red and green. The title, tipped onto the cover, was printed in green from a reverse plate. The work scores high in typography and presswork.



One of two small books of identical format, though different in text, sent out during the holiday season from the Department of Printing, Carnegie Institute of Technology, Pittsburgh, Pennsylvania. They were planned and designed by Harry Lawrence Gage, head of that department, who also supervised their production. Text pages were printed on Old Stratford, a beautiful, high-grade white laid paper, much used for quality printing. The books were sewed and then bound with light-weight cardboard, covered with a heavy-weight brown cover-stock, having laid markings. This cover-paper was not pasted on the inside of the binding board, but was simply folded in at the front margins. It was practically flush with the boards at top and bottom, extending only slightly to keep the boards from showing.

overelaborate; the large and prominent border naturally subordinates the text. Presswork is satisfactory, although by no means out of the ordinary. We note that the alignment of the letters in the machine-set matter is bad, and that many of the lines appear to be imperfectly cast, due, no doubt, to metal trouble. It would be out of the question for a pressman to do best work with such poor slugs. A memorial booklet of this sort should, of course, be handsome, but that does not mean that it must be elaborate. It is like a frame so elaborate in itself as to take all the attention from the picture it surrounds.

NOBLE W. KEY, Richmond, Virginia.—Type-matter in the panel on the letter-head for "The St. Luke Printing Service" is too large, and the effect of crowding from top to bottom is emphasized by the large amount of white space at either side, at the ends of the short lines therein. The lack of uniformity in the distribution of white space is the most serious fault in this design, although the wide space between the words in the line "Catalogs, Invitations," etc., is also a defect. Had the rule panel been made larger — and had the linotype illustration been placed inside it instead of being used to form one end of the panel, as printed — space from top to bottom would have been gained to avoid the crowding from that standpoint. In general, the idea of the panel as conceived is excellent, and it is unfortunate that smaller sizes of type were not used.

ARTHUR F. DROSTE, Waverly, Iowa.— Letter-head specimens which you sent us, together with your comment on the intelligent selection of stock, are interesting. We can not understand why you should be asked to print ordinary half-



Unusual business-card, type-matter of which was in gray and orange on white stock. A blind-stamped border, only faintly visible in our reproduction, surrounded the type and added finish to the card.

tones on rough bond-stock such as that used on the Riverview Poultry Yards letter-head. An article to emphasize this point in cases like that of the example in question should be unnecessary. It seems that a very little understanding of printing should demonstrate the impossibility of securing satisfactory results under the conditions existing in this instance. Specially made half-tones may now be secured for printing on rough stock, but these, even under the best of conditions, can not be expected to show the detail which a properly etched half-tone will bring out on enameled or smooth papers. Customers should be told those things. It has been the experience of this writer that if approached in the right manner they will generally accede to the logical arguments of a good printer. Too often the printer is backward about making such suggestions.

K. W. PARRY, Digby, Nova Scotia.—The letter-head for the *Courier* is better when printed in one color, as too large a portion of the other was printed in the warm red-orange. Warm colors, by which we mean red, orange, yellow and bright yellowish green, should be used sparingly in a design, as when the warm color predominates the effect is bizarre, cheap, and distasteful to the eye. The matter printed in the outside sections of the panel on this letter-head does not fit the space well, as the short lines create quite large gaps of space which are not properly balanced by ample white space between type and rules all around. Where there is a large amount of reading-matter it should not be set in capitals, as they are not readable. The name of an individual and his official position should not be so widely separated as on this letter-head.



Initial pages of six pieces forming a campaign of the Cosmopolitan State Bank, Chicago, produced complete by The Henry O. Shepard Company, also of Chicago. The five folders and the sixteen inside pages of the booklet, deep green cover of which is shown in center, were printed (sheetwise) on a single sheet of antique white paper, 25 by 38 inches. The illustration above can only give our readers an idea of the general character of the design, as the originals were printed in several combinations of blue, red, brown and black. As blue photographs light and red dark, it can be readily seen much of the beauty of the originals has been lost in reproduction. Copy, lettering, design and layout are the work of J. L. Frazier.

READERS of this department will be interested in the fact that one of our contributors, Otto H. Wisotske, who has sent THE INLAND PRINTER many excellent specimens of his typography, has been given permission by the probate court of his county to change his name to Wise. The change was made because of the difficulty of pronouncing the original name. Announcement is made here for the reason that we realize our readers follow the work of other prominent contributors, and we want all to know that our new friend Wise is none other than our old friend Wisotske, of the composing-room of the American Multigraph Machine Company, Cleveland, Ohio. The quality of specimens received with the announcement made above is up to the standard of this gentleman's past work, being simple, neat, dignified and effective.

WEBER SHOWCASE AND FIXTURE COMPANY, Los Angeles, California.— While workmanship on your catalogue, "Successful Business Building," is of an ordinary quality, we consider that the book is satisfactory for the purpose. The cover-design is rather effective, although the name of your firm is not prominent enough. The gold in which it was printed (then embossed) does not stand out from the rich yellow-brown color of the stock except when the book is held at a certain angle, to do which is asking too much of a recipient. The main group of the design is slightly too low on the page, causing the page as a whole to appear somewhat bottom-heavy. The type-matter is satisfactorily handled, but we believe the pages would be more effective if, instead of the capital letter headings, lower-case, one size larger than those capitals, had been used. Presswork is rather mediocre. It should have been possible to show the half-tone illustrations in a much snappier manner.

W. K. STILL, Douglas, Wyoming.— The blotter printed in black and lemon yellow is rather astounding in the effect it creates on the reader, owing to the complexity of its arrangement and the large number of display lines embodied in it. It is difficult to "get" anything from it because of the many points emphasized, which fact handicaps concentration on any one of them. Furthermore, the different shapes and styles of type do not harmonize. While the yellow was satisfactory for printing the inside border of the panel, where it gives a very pretty and striking effect, it was a poor choice for the printing of type-lines. Instead of emphasizing the line of type it was used for printing it weakens that line measurably. It is difficult to read in daylight and we are certain it would be still more difficult to read it by artificial light, which is usually of a yellow hue. While the matter on the package-label for the *Enterprize* is needlessly involved, it is a much better design than the blotter. Break away from the practice of paneling. Panels are not often necessary for the proper and effective presentation of type. Our best printers of small work, such as The Marchbanks Press, William Edwin Rudge and Taylor & Taylor, seldom — if ever — use panels in ordinary commercial forms such as letter-heads, blotters, etc. They generally find the type more effective without even an outside border, which naturally may attract too much attention to itself.

ROBERT H. TRUE COMPANY, LIMITED, New Orleans, Louisiana.— The Christmas-greeting cards written by Mr. True and designed by George Wetzel, foreman of the composing-room, are exceptionally good in all respects. In writing, the company states: "In the copy our idea was to get away from the old stereotyped Christmas card which thanks the recipient for past favors and at the same time solicits more. We believe a sincere message which carries no suggestion of business is far more effective in establishing good will and cordial relations." We concur in the sensible reasoning of this message and believe that in advertising we can often accomplish the most by asking the least. Instead of mailing his potential customers broadsides, folders, etc., booming his business, William Edwin Rudge, of New York city, occasionally sends out a popular short story or poem done in such a beautiful manner that recipients will retain and prize them, where, at best, the ordinary advertising would not be kept long. The idea behind this plan is that the recipient considers he is getting a present, so to speak, and appreciates it for its beauty, and, because of his admiration, it is quite natural he should want the same quality of printing himself.



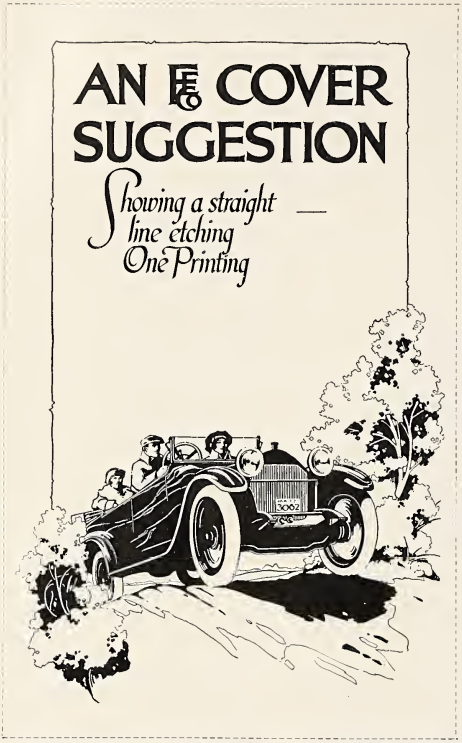
Christmas-greeting card originally printed in green and red on white hand-made stock having rough and irregular deckled edges on all four sides. The design is a definite reproduction of workmanship during an early period of the art which is often adopted when a distinctly antique effect is considered desirable.

FRED J. LEVESQUE, Lockport, New York.— True, the envelope-slip, "Called to the Colors," is very neat. We can not say that we admire the use of gold for printing the heading and signature. Had you used red-orange instead of the gold you could have employed a two-color flag illustration, and thereby the more appropriately handled the design. There is too much white space at the top in comparison with the amount at the bottom, and balance is therefore not as good as it might have been. By reducing the amount of space above and below the flag illustration, more space could have been left open at the bottom, thus raising the type-group more nearly to the point of vertical balance. The second page would be better if the final line were not so short. For ideas in this respect, read review of the Davis Printing Company in this issue. The wide spacing between clauses, widely separated by colons where other points should have been employed, breaks up the uniformity of tone and is therefore rather displeasing. Spacing out short lines with colons is deceptive, in that those points do not adequately fill the line because of the small space they cover on the paper as compared to that occupied by regular letters. Avoid such makeshifts whenever they are suggested to you.

W. H. LEWIS, Boone, Iowa.— Your work is excellent in every way. In display and general arrangement, as well as presswork, we have no suggestions to make which would result in much improvement if put into effect. We do not admire the shaded letters such as you have used in several instances. Such styles of type are not only inartistic, and do not harmonize with the unshaded styles which must be used for the bulk of printing, for small matter at least, but they are short lived because the fine lines wear down and break quickly. They also have a tendency to fill up, making it impossible to print them satisfactorily. Another point, paper is a flat surface and it is more consistent, therefore, to employ letters which are also flat, and by that we mean letters in which there is no suggestion of perspective, or of light and shade. We feel, too, that, while you have enjoyed considerable success with out of center and unsymmetrical forms of arrangements, especially on your own stationery forms, it would be wise for you to avoid this style and hold closer to the simpler form in which all lines are centered on a common perpendicular axis. In that event, horizontal balance, through symmetry, is assured.

PRAJA BANDHU PRINTING WORKS, Ahmadabad, India.— Naturally we find interest in the specimens of greeting-cards which you have sent us. In our opinion, too much attention has been given the decorative features, which sometimes dominate the more important type-matter. In color use, however, we find an even greater fault, for we note that almost consistently you have printed the bolder items in the stronger colors; thereby, instead of harmonizing the balance of tone of colors in this respect, their difference is made still greater, and as a result some parts stand out decidedly more prominently than others. Black is stronger in tone than any color, much more so than red, which is one of the best colors for emphasis. For that reason, printers who understand this feature always select correspondingly bolder letters for the lines which are to be printed in red. As a specific instance take one of the cards printed in pale blue and gold bronze. Note that you have generally printed the lighter-toned types and rules in the pale blue, thereby still further weakening them relatively, while you have printed the bolder items in gold, and in so doing have made them relatively stronger as regards tone. In so far as tone is concerned, all the units in a design should be made to harmonize, and to do so one need not necessarily sacrifice emphasis if he gives attention to the points outlined above.

OTTO MOORE, Texarkana, Arkansas.— The specimens of your work set in the Parsons series, as well as the others in the collection you have sent us for review, are of a very good quality. One or two points come to mind as we examine them: First, a free letter such as this unique new face is hardly the thing for the letter-headings of professional men. We endeavor to avoid holding too close to convention and yet we can not like such a revolutionary change as is effected in your handling of the heading for Rodgers & Rodgers. Another thing we note in several of the letter-headings is the setting of entire lines in capital letters only. The capitals of this new series are in effect like text capitals; that is, they are quite decorative, and some of the

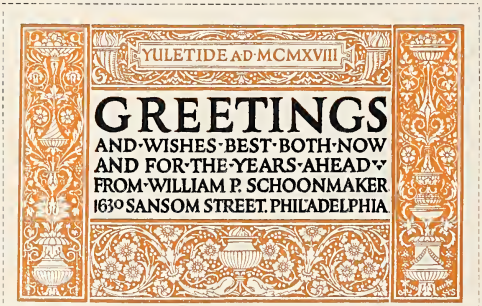




Two of the four inside pages of an eight-page folder by the Folsom Engraving Company, Boston, Massachusetts, sent out as a unit of a direct advertising campaign, the object of this particular piece being to show the variety of effects made possible from a simple line-drawing by the employment of standard Ben Day tints.

characters are decidedly unlike the usual capitals. For those reasons they are unpleasing and when used for words and lines entire are more illegible than conventional capitals. Where a free and informal arrangement is desirable and permissible, this Parsons series is an admirable letter, but only when the capitals are used for their primary purpose — to begin sentences and important words in display. For setting text or body-matter, and for advertising composition, Parsons is a poor choice, although we have received country newspapers where it had been stocked liberally and used extensively for display in all advertisements, and often for the text-matter. Needless to say, the advertisements were quite ineffectual in every respect.

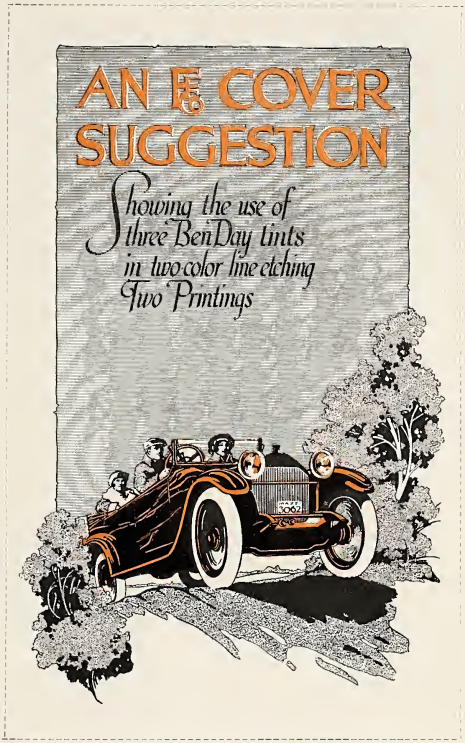
E. B. Reynolds, Upland, California.— As to the general arrangement of your Christmas blotter and the copy-matter, on which you particularly asked our opinion, we can find no fault whatever. The choice of type for all matter excepting the signature and address lines was not good, however, and, as a result, the appearance of the blotter as a whole is neither as inviting nor as legible as it should and could have been made. Extra-condensed letters are much less readable than letters of regular proportions, and it is not advisable to use such letter-forms except for large display lines. A size smaller of type of regular shape would have been more prominent and more legible than the condensed type in both the groups on this blotter, and such type would have taken up approximately the same space. When widely contrasting shapes of type are employed in the same design the effect is of a lack of unity, or harmony. Satisfactory results in typework are only possible when all the types in a design are of the same shape and the same character of design, except in those few instances where other conditions serve to bring styles which are different into closer relation. As an instance, to make our meaning in this connection clearer, we will state that light-face roman capitals and black-face text capitals and lower-case, which styles are generally more or less condensed, can not satisfactorily be employed together when both styles are in approximately uniform sizes, but when the text, the more condensed letter-form, is used in much larger sizes than the wider letters the difference of shape is not so pronounced. That is true only because the narrow letter has an advantage in size to overcome the greater proportional width of the roman capitals.



The greeting-card of a talented Philadelphia artist, William P. Schoonmaker. The original was printed in black and red on a rough hand-made card.

Arthur C. Gruver, Pittsburgh, Pennsylvania.— Specimens of your work produced in the plant of the MacGregor-Cutler Printing Company are especially neat, pleasing and effective. You did very well indeed in handling the series of blotters for the Fireproof Materials Company, the copy of which was generally difficult to arrange. The variety of treatment given the different forms is commendable, especially since each will attract the greater attention for that reason. The one on which the missal initials





The two remaining inside pages of the Folsom Engraving Company's folder, which, with the two pages shown on the preceding page, occupied one side of the sheet. On the reverse, or outer, side two pages were blank, another having a return-card in the corner was employed for addressing, while the fourth bore a hand-lettered advertisement advocating the use of Ben Day tints.

were employed for the first letters of the words in the firm-name — the main display line — is ineffective because these initial letters are printed in too weak a color, a light tint of blue. These initial letters seem to recede and are scarcely visible under artificial light or poor daylight, while the remaining letters of these words, printed in a deep blue, seem at first glance to constitute the entire words, as they stand out much more prominently than the initials. The italic capital "R," used as an initial for the word "Report," on the cover of the American McAll Mission booklet, does not align with the roman capitals completing the word, and, as a consequence, it does not appear to fit.

Fergus County Democrat, Lewistown, Montana.— The portfolio, "Specimens of Printing," hand composition on which was done by F. E. Race and machine composition by Edgar Fitzhugh, contains some of the handsomest displaywork we have ever seen. To suggest changes which *might* result in improvement would be no more than problematical, while to attempt to offer suggestions which *would* make the work better is clearly out of the question, so excellent is the workmanship. In arrangement, display, composition and spacing, the work is exceptional, and it is printed in harmonious, pleasing and appropriate color schemes. The cover for the portfolio, which is printed in black and gold on double-thick, ripple-finished blue stock, is admirable. It is beautiful and quite suggestive of richness and quality. Our only regret is that the leaves were bound and tied at the top instead of at the left-hand margin, as is customary. Bound at the top, the portfolio is difficult to handle and turn from page to page. Easy handling of anything is important.

THE J. R. HAWORTH PRINTING COMPANY, Huntington, West Virginia.— In a general sense, your Christmas-greeting forms are satisfactory, although we always admire simple type arrangements more than designs in which the decorative scheme is made up of odd arrangements of rulework, paneling, etc. The card which you selected for your own use is very neat, and we are inclined to agree with you in regard to printing the dot border in light green and the type-matter, except for the two lines printed in red, in black or in a deep green. For ordinary, every-day work there is rather too much red in the design as printed, though, of course, on holiday printing one is privileged to indulge in bright colors to a greater extent than usual. The appearance, however, is no different one time than another. On the Givens and Smith cards, the use of capital letters throughout is a fault which we suggest you avoid in future. Capitals are not as legible as the more familiar

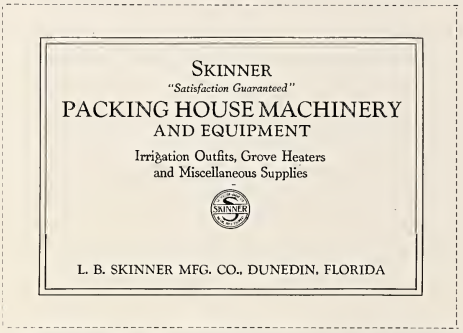


A. B. McCallister, of Young & McCallister, notable printers of Los Angeles, California, is no stickler for convention. What sentiment, though, could at this time be more appropriate? Printed in deep gray and red on a light gray hand-made card the effect is as pleasing as the design itself is striking.

lower-case characters, and they should be sparingly used where there is considerable matter. They should be used only for signatures, headings and occasional display lines of few words, where their contrast in form from the more generally used lower-case adds variety and emphasis to the design in which they are so used. When employed for an entire composition they should be spaced correspondingly wider than lower-case, as capitals do not have the shoulder at the top found on the majority of lower-case letters, which, in itself, provides white space between the lines. The card for Mr. Green might easily have been the most pleasing specimen of the lot, if, indeed, it is not already so. The green used for the border bands across top and bottom is entirely too deep, and too strong in tonal effect. This should have been a light tint of green, which color would have improved the leaves of the poinsettia illustration as well as the border. The red is also a trifle in a long time. While some might call it "freaky" because no capital letters whatever were used, we feel that when real novelty is secured — and where the thing is informal — such a treatment may be passed lightly. However, we do not believe the use of capitals to begin important words would have weakened the effect of novelty, secured largely by the style of arrangement and the method of printing in colors. We are reproducing this cover-design in half-tone on the initial page of this section, but of course the relative color values in our reproduction give a poor representation of the original effect. On your own cover-design for the Hovey Extension School of Tire Repairing we regret the too great width of the upper type-group in proportion to the width of the page, which, besides representing a lack of harmony between design and page, effects too great a variation in the distribution of white space, the border at sides being crowded variety of faces as possible, and instead determine upon one or two general utility styles and buy correspondingly larger fonts, which will be possible with the fewer fonts. This equipment will not only insure better work but will prove a saving in time and money, as with the larger fonts of fewer styles there will not be the pulling for sorts and the setting of try lines which follows the use of small fonts of a variety of styles. If you desire a bold-face letter for poster work and for advertisements in your newspaper, if you publish one, there is nothing better than Cheltenham Bold. For your general run of jobwork, business-cards, stationery, programs, etc., nothing is so good as one of the Caslon series, of which there are several. With this Caslon series you can appropriately and effectively handle ninety-five per cent of your composition if you will but think you can. Some of the best printers, judged according to the quality of their product, seldom



A beautifully shaped design, but ineffective in display and legibility—therefore difficult to comprehend—because of consistent use of capital letters, crowded much too closely. Emphasis is weak because lines of secondary importance are so prominent the more important lines are weakened in effect through lack of contrast.



Each individual feature is here more prominent, the whole page is more easily read, and more clearly and quickly comprehended. One line reset in italic and two lines in lower-case break up the solidity of the all-capital arrangement, the change essential to effectiveness. Note increased prominence of main display lines.

too deep. One other slight change, resetting the address and date lines in text to conform to the sentiment, would harmonize the type features and make the effect in that respect much more pleasing. The condensed text type and the extra wide block letter offer about the widest possible variation in letter styles, and, obviously, such combinations of type-faces can not result in effective work. Study this specimen in this light a moment and see if the truth of the points we have brought out does not dawn upon you.

Charles W. Loughead, Akron, Ohio.— The specimens of printing by The Superior Printing Company, with which firm you are employed, are of an exceptionally high grade as regards design, typography, presswork and color use. Your own specimens, which you designated, are consistent in quality with your work which we have been privileged to examine in the past. The collection as a whole reflects credit on yourself and David Roberts, foreman, who is responsible for some exceptionally striking and effective layouts. The general design and color treatment given your personal stationery is good, although we consider that the lettering is entirely too large in the letter-head design, even though it was printed in a comparatively weak tone of gray. Reduced to a greater extent, too, the lettering would have shown to better advantage, as the defects would then have been reduced in prominence. The catalogue work, of which there were several specimens in the collection, is of a high standard, and we feel that we are only doing your firm justice when we say no better work in this line is being done today. The cover-design for the program of the entertainment and dance of the Printcraft Club is one of the most novel arrangements of typework which we have seen closely by the type while there is a large amount of space from top to bottom. It seems that the matter below the displayed word "Explanation" could have been set in shorter measure, even though the lines were left of irregular length, in which case they might have been arranged to break by sense, thus making comprehension clearer while improving the shape relations between type-matter and page. We do not admire or see a reason for the twelve-point rule printed in green above the bottom group of the catalogue cover-design for F. A. Seiberling. Of course in a way this rule attracts attention to the type-matter of the lower group, but as a matter of fact this group should have been set one size larger and in roman instead of italic, in which condition it would have the strength to stand alone. Very good taste was exercised in the selection of colors for printing.

The Brice Printing Company, Greenville, Illinois.— In general arrangement and display your specimens are satisfactory, but they lose much of beauty and effectiveness through the use of unattractive, out-of-date and badly worn type-faces. The fancy italic letter used on the two cover-designs for *The Vista*, a Greenville College publication, is a decidedly unattractive style of letter no longer made by the typefounders. Alongside the attractive styles of type recently made and now being sold by the makers of type, it would make a poor showing to say the least. The fact that the majority of your type is badly worn through long use is plainly manifest from the impression on the specimens sent us. It would no doubt pay you to discard much of your type equipment, if not all of it, and stock up with new material. In stocking, we would suggest that you avoid any tendency to install as great a use anything else. Get big fonts of these two series. You might prefer Caslon Bold to the Cheltenham, in which case we can not quarrel with you, although in our opinion the bolder Caslons are not relatively as pleasing or useful as the light-face varieties. Of course you will want Caslon Old Style italic, but you will not require large fonts of that. A few job-fonts of an Old English, or Text, and perhaps small job-fonts of Copperplate Gothic, the cost of which would be little, would come in handy for invitations and professional work. We note in several instances the association of type-faces which have nothing as to shape and character of design to make their use together pleasing and harmonious. A conspicuous example of the effect of lack of harmony between type-faces is furnished by the advertisement for the Wise Printing Company, which appears in *The Vista* for April. This advertisement is also crowded to the point of suffocation, and this not only makes the appearance displeasing but handicaps legibility. The setting apart of the features of an advertisement with white space adds emphasis, and aids reading and comprehension. Smaller type with more white space around it, with all display type of the same style, would make a wonderful improvement in this advertisement, as well as in other specimens of your collection. In the several instances where you have used red it is too deep, and therefore does not possess the luster and brightness essential to pleasing use with blacks and blues. Reds should incline toward orange to show to best advantage. A deep or a lake red makes the black used with it appear dull and rusty, whereas if the red is of an orange hue it livens up the black, giving it that bluish cast so much desired and so generally admired.

THE PRINTER'S PUBLICITY

BY FRANK L. MARTIN.

This department will be devoted to the review and constructive criticism of printers' advertising. Specimens submitted for this department will be reviewed from the standpoint of advertising rather than typography, from which standpoint printing is discussed elsewhere in this journal.

"The Needle."

Many are the warnings given by printers to the effect that it is necessary for business concerns to be careful of the appearance of their advertising literature. Quality and good appearance, they assert, in printed matter representing any business is as essential as the proper personal appearance of a salesman. What they say on this point is true, of course. In fact, an attractive, prosperous appearance is a greater essential to a piece of printing than to any other product that we can think of. But more printers would be able to use the argument with better grace and larger results if they would follow their own advice and lay greater stress on the quality of printing that goes out from their offices.

The average printer who takes a pride in the appearance of his product would be surprised if he had the opportunity of going over the specimens that come to this department in a month or so. He would find much to commend, in fact the majority of it, we feel sure, yet he would find much that would cause surprise — the sort of printing that ought to make the thoughtful printer hesitate a long while before he would allow it to go forth representing his own or any other firm. Now we might single out some of these specimens of printers' publicity of doubtful quality to discuss here, but we prefer to do the opposite. Instead, we want to call special attention to *The Needle*, house-organ of Young & McCallister, Incorporated, of Los Angeles, California. From the view-point of a product of printing alone — and it has all of the necessary good qualities too — it is a work of high standard. It represents the kind of printing that every printer ought to aim toward if he believes there is value in good printing over printing of a poorer grade.



FIG. 1.
Original was printed in deep blue, light blue, deep red, light brown and black on white stock.

We have been familiar with Young & McCallister's house-organ for some time. It is now in its eighth year. Pick it up any month and you will find it of that same high character as has always characterized it as a printing product. Adequate, but not elaborate, well printed on good stock, and with a pleasing use of color, it is typical of that sort of appearance which so many printers emphasize as proper for the right sort of all advertising literature. Each issue displays the result of individual care and thought, something that is very necessary if a standard in printing is to be maintained. Another noteworthy feature of the issues of *The Needle* is the cover. We reproduce here the cover for the December issue (Fig. 1). A specially designed cover may or may not be a necessity for a house-organ, but the point is that when covers are used their attractiveness adds materially to the appearance of the publication, and the Young & McCallister organization has never overlooked that point in preparing *The Needle*.

Just a word as to the contents of the December issue of Young & McCallister's house-organ — we find it following out the theme of the cover-page, dealing weighty blows against the resumption of trade with the Germans following the war. We also find the company preaching the doctrine of direct advertising now that the war is ended. The editor effectively advocates the use of direct advertising as follows:

"Now, if never before, add direct advertising to your sales force.

"You know who your prospects are — you can make a list of them.

"Go after them, then, with good printed salesmen.

"You can reach them all as often as you wish, at moderate cost, and with no waste.

"You can reach any part of your field — push timely merchandise — get behind poor sellers."

"More Pep."

I happen to know a printer in charge of a department in one of Missouri's most efficient printing-establishments who has one big failing. Let any customer discuss with him the details of an order for printing and suggest anything in connection with type, make-up, or any other phase of the task of producing that particular piece of work, and this printer immediately interjects:

"But you can't do it that way."

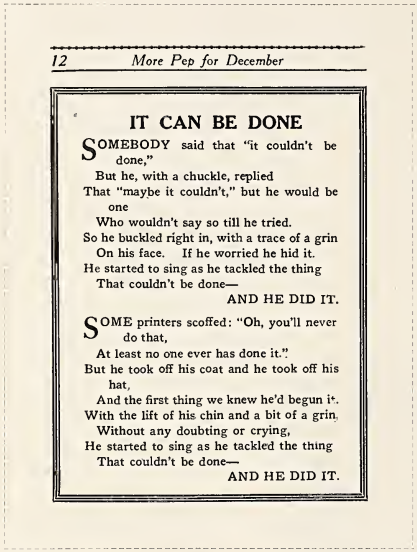
Let the customer press him for a reason and invariably the rejoinder is something like this:

"Because we always do it the other way."

Now this printer is no fanciful character derived from imagination. He is a good printer, but he moves along in a rut. If he were the only one in captivity he would be a negligible factor, but, unfortunately, he is not. He represents a large class of printers who have shut their eyes to development and progress, and who will not leave the well-known paths of least resistance to explore in the fields of originality. For those

of his class we hope that the page of *More Pep*, which we reproduce here (Fig. 2), will come to their attention.

More Pep is the contribution of the British Whig Publishing Company, Limited, Kingston, Ontario, to the growing list of printers' house-organs. December saw the first issue of this little magazine "for business men and employees," and, judging from this first copy, it is destined to become a most successful publicity medium. Its pages are filled with business advice and discussion — not long, technical treatises that are forbidding to contemplate — but of the snappy, spirited sort that invite perusal. The name seems especially fitting both from the view-point of the contents and the way the subject-matter is presented. All of the suggestions offered for the benefit of the business men do not have to do with printing, but enough about printing and advertising is contained to keep the reader's attention focused on this important factor.



12 *More Pep for December*

IT CAN BE DONE

SOMEBODY said that "it couldn't be done,"
But he, with a chuckle, replied
That "maybe it couldn't," but he would be one
Who wouldn't say so till he tried.
So he buckled right in, with a trace of a grin
On his face. If he worried he hid it.
He started to sing as he tackled the thing
That couldn't be done—
AND HE DID IT.

SOME printers scoffed: "Oh, you'll never do that,
At least no one ever has done it."
But he took off his coat and he took off his hat,
And the first thing we knew he'd begun it.
With the lift of his chin and a bit of a grin,
Without any doubting or crying,
He started to sing as he tackled the thing
That couldn't be done—
AND HE DID IT.

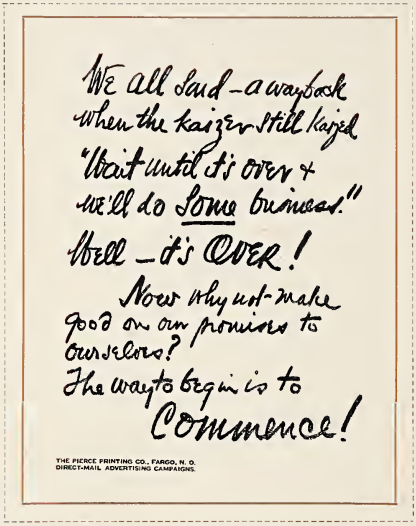
FIG. 2.

As a printing product there is nothing about *More Pep* to make it distinctive, yet it ranks well typographically with the majority of house-organs issued by printers.

"Impressions."

It has been a matter of considerable interest and curiosity to the writer to speculate on the nature and strength of the appeal that the printers would make in their publicity material in behalf of direct advertising for the big business struggle that has been so generally predicted in the days following the war. Immediately following the signing of the armistice with Germany, the act that brought the long looked for peace and the beginning of the new era in business, a few printing firms immediately launched their attacks. These were timely and well-directed arguments, aimed to stir business men to action in the matter of advertising and preparing for the struggle ahead. Some of them were referred to in this department in the last issue of THE INLAND PRINTER.

Perhaps the time is not ripe; perhaps it is generally considered that business should be given an opportunity to get its breath in the transition from industry of war times to that of peace; perhaps the concerted action on the part of the printers to hammer this idea of using direct advertising as it has never been used before to help this country maintain commercial supremacy at home and abroad is still to come. But one is struck with the absence of any general well-directed campaigns in the advertising literature of the printers that has come to hand in the last month.



We all said — a way back when the kaiser still kaiped "Wait until it's over & we'll do some business."

Well — it's OVER!

Now why not make good on our promises to ourselves?

The way to begin is to COMMENCE!

THE PIERCE PRINTING CO., FARGO, N. D.
DIRECT-MAIL ADVERTISING CAMPAIGNS

No one will dispute the originality of the above card, sent out by the Pierce Printing Company, Fargo, North Dakota. It was printed in green ink on a heavy card stock.



FIG. 3.
The original cover was 4 by 8½ inches, and the design was printed in blue and orange on light blue stock.

It is the personal opinion of the writer that the opportunity for hammering home the value of direct advertising as a necessity was never so great as now. True, it was a necessity during the days of the war and was admirably exploited as such with most gratifying results by the printers during that period. With its need even greater at the present moment, it seems to me, the time is here for a forceful following up of the direct advertising propaganda. Business generally should be ready to reap from the lessons learned in the war and convincing publicity is all it needs.

Impressions, the house-organ of the Patterson & White Company, Philadelphia, appropriately calls attention to the following facts:

"This appeal to advertise applies with equal force to both foreign and domestic trade.

"We are doing a wonderful export business, but it is nothing to what it should be, or what it can be, or what it must be, if we are to support

the vast American fleet that will be sailing the seas now that the war is over.

"And competition is now almost *nil*, while the whole world will enter into the fiercest struggle for trade as soon as the various big commercial nations get their breath after peace is signed.

"If our business men will deliberately consider preparations for business now they will be wholly unable to overlook the importance and value of advertising as one of the most economical factors in the creation of trade."

Impressions follows this up with another strong article dealing with the building up of foreign trade alone. It says:

"But advertising abroad doesn't mean general advertising as we know it here. General advertising is essential in some lines abroad only after agents have been secured, while in other lines it is never indicated.

"Direct advertising, on the other hand, is always effective, not only in interesting the dealers there, but frequently the consumers, too, especially if there is a limited number of potential prospects."

"Better Printing."

A monthly house-organ of much merit is now being issued by The Service Press, Pembroke, Ontario. The first three issues of this publication, *Better Printing*, have been received by this department and they make a most favorable impression. The contents are distinctive in that each issue includes representative samples of cards, letter-heads and other forms of printed products produced by the firm to serve as an indication of the sort of printing that prospective customers can expect.

The Service Press makes its house-organ serve in one of the ways to which such publications are adapted; that is, in the nature of a catalogue in which the character of the work offered by the producer is depicted. It contains also many interesting side-lights on printing and its use, as well as suggestions in advertising and sales management. No opportunity is lost to emphasize the fact that quality printing is the only sort of printing that a business man can afford to buy. Says the company in one issue:

"We take pride in being able to declare that our printing-shop is one of the best equipped and most modern in the Ottawa Valley. Our machinery is in perfect condition. Our stock of paper, etc., is well assorted and meets the needs. Our type is of the best. All of it is new and chosen with the greatest care and a knowledge of the requirements of good printing. We can well boast of the equipment of our shop, and every job that we turn out is a proof of these statements."

The cover-page of the first issue of this new house-organ is reproduced (Fig. 3).



Fairy Tales and Facts.

From the Oscar F. Jackson Printing-Art Service, Lansing, Michigan, comes a rather unique folder called "Fairy Tales and Facts," the cover of which is reproduced here (Fig. 4). Within, one finds first the fairy tale, written *a la* George Ade, and so well done that we consider it worth while reprinting below:

"Once upon a time there was a War that made everybody Sit Up and Take Notice. It was a Life-Size affair, which is to say that every machine that could be utilized was put to work. In fact, many machines were built so that they could be utilized to produce more War Supplies, which was Very Good.

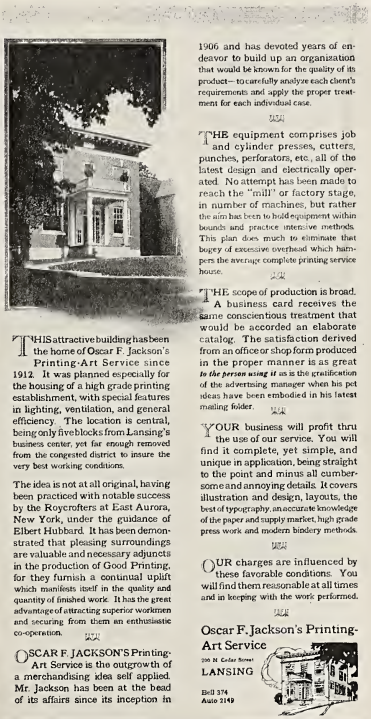
"Now, some manufacturers lost sight of the Big Idea. Of course it was necessary to change the Modus Operandi for the Time Being, but in their Excitement and Zeal, and Patriotic Endeavor to get the war contracts out On Time, they overlooked a Good Bet; to wit, that Big Bill would eventually get his Bumps.

"But there were some Wise Virgins, so to speak. They had kept their batteries well charged with Consistent Advertising and their lights Burned Brightly. In consequence, when the Readjustment came they stood Ace High with the Groom.

"Moral: When running with the dimmers on, don't forget to turn on the spot-light."

Next in the folder come the facts, consisting of a clear exposition of the advantages of the Oscar F. Jackson Printing-Art Service and the manner in which the company is equipped to produce that service. The folder shows a photograph of the home of the plant (Fig. 5)— a home, by the way, that is far different than what the average person conceives of in connection with a busy, commercial printing-establishment. This building, in which the plant has been housed since 1912, is just far enough removed from the congested district to insure the best working conditions, and it was planned especially for a high-grade printing-establishment with special features in lighting, ventilation and general efficiency.

In commenting on the distinctive character of its home and the location, the company says what



Above, FIG. 4; below, FIG. 5.

must be manifestly true, namely: "It has been demonstrated that pleasing surroundings are valuable and necessary adjuncts in the production of good printing, for they furnish a continual uplift which manifests itself in the quality and quantity of finished work. It has the great advantage of attracting superior workmen and securing from them an enthusiastic coöperation."

This matter of location and equipment of plants with a view of aiding in the production of better printing is something that not a few printing firms are giving considerable attention to at the present time. The reader of the folder, after glancing at the view of the plant's home, and reading the provisions made in the way of equipment and other things, can easily be persuaded that he may reasonably expect quality printing from the Jackson company. The folder is a well-conceived piece of publicity material.

The cover-design of the *Keystone Press*, house-organ of the Keystone Press, of Indianapolis, a winter scene, is printed in colors from a hand-carved wood block made by Donald R. Dohner, of Pittsburgh, formerly a teacher of manual arts in the grade schools of Indianapolis.

The Hughes-Buie Company, of El Paso, Texas, is sending out a card, printed in colors, which contains the following under the heading "Our Pledge":

"We realize that it is our first duty to purchase American-made goods, and to encourage their manufacture and use.

"It is our second duty, when buying imported goods, to favor articles and materials produced by the nations which were associated with ours in the great war.

"It is our third duty to steadily and continuously refuse to buy anything made in Germany or carrying the German label, and to do all we can to discourage the purchase and use of German-made goods."

A folder issued by the Service Printing Company, Akron, Ohio, contains some most excellent reproductions in color of catalogues and booklets from the press of that company. The presswork warrants unusual praise. "Our Moving Force" is the way the company styles a dozen members of the staff who are pictured in a section of a movie film.

Discussing small jobs of printing, the W. B. Crombie Company, Worcester, Massachusetts, says: "First impressions count. You can not afford to send out anything, not even the smallest circular or the bit of advertising, unless the tone and quality are in keeping with the highest standards." This bit of advice to business men is printed on a blue card.

There is a familiar argument, but a true one, nevertheless, in this paragraph taken from W. B. Crombie Company's little house-organ, *The Crombie Bee*, published in Worcester, Massachusetts: "Everyone should know by this time that continuity is the big word in all plans for printed publicity. Uninterrupted succession is the open sesame. Repetition is a more powerful persuader than argumentation. It never pays to ring up the curtain on one-time stuff — either for barn-storms or brain-storms."

Two more of the series of attractive folders issued by the Garrison-Wagner Printing Company, St. Louis, are at hand. In the last issue of THE INLAND PRINTER we mentioned two, entitled "Growth" and "Location." The two just off the press have to do with equipment and customers. Both are excellent specimens of printing and form good advertising-matter.

Did you learn the art of printing, or only the trade? A trade may be forgotten; art is imperishable.— *G. W. Tuttle.*

A FLEXIBLE "SPLIT-LEAF" DUMMY.

BY CLAUDE SCHAFFNER.

At last you are through laying out page 64 of your preliminary catalogue dummy. Tenderly you ease the finished job down onto the desk, sigh, and thank goodness the copy and cuts all went so nicely into place clear down to the bitter end of the thing.

At this point it is much in vogue in most establishments for some one to shuffle in with an abject appeal in his eyes and a half-dozen pages of "special" stuff in his hands! No use making a noise like grinding an axe. The stuff simply *must* go in. And did you ever in your life know of an instance where it would fit in at the *end* of the dummy? Not by a jugful! It always elbows itself right down into the very middle of the catalogue, usually necessitating a wholesale tear-down and a complete readjustment of most of the pages.

For some time I have been avoiding arson by the use of what I call a flexible "split-leaf" dummy. It just about does away with the confusion and extra work caused by eleventh-hour additions to copy and layout. To help others I am going to explain it; but it should be remembered that, in so doing, I have in mind the laying out of only the "scratch" or rough dummy of a booklet or catalogue.

Cut to the trimmed size as many sheets of plain blank paper as you expect to have pages, plus a few more for extras. On these sheets lay out the pages of your entire job, using but one side of each sheet. As you proceed with the work, place these sheets back to back, clipping them together with "sawbuck" clips, with dots of rubber cement, or not at all; and worrying very little whether the pages (or back-to-back sheets) are just exactly where they should be or not.

Now, after the entire number of pages are laid out, and a place has been found for all the copy and cuts, unfasten your sheets and juggle them about until they are exactly where you want them in the finished job. Don't fasten them together back to back again, but, with dots of rubber cement, tip them in place in a stitched or stapled "false" dummy, roughly made from some fairly heavy grade of paper, such, for instance, as is used for slip-sheeting. Have this dummy a quarter of an inch larger on all sides than the sheets themselves so as to facilitate thumbing, a great deal of which will likely be necessary as the dummy is inspected from time to time.

There, now! Let 'em bring on their "special" stuff. All you have to do is to decide where it is to go — begin there and remove all the rest of the pages (rubber cement lets go without arguing) — then insert the new material, having, of course, laid it out beforehand on your trimmed-to-size sheets. The remainder of the work is easy. Simply replace in their proper order the pages that you have removed, securing them again with small dots of rubber cement. The dummy is then ready to be sent to the artist.

Here is the idea: Instead of working with two pages laid out on opposite sides of a single sheet of paper, you use a sheet to a page and place them back to back. In case of trouble, this gives you the same "flexibility" you would have if you were able actually to split a sheet apart with a sharp knife — if it is possible to imagine such a performance. By using this "split-leaf" method, a page can easily be switched from right to left hand, or vice versa, merely by unfastening it and placing it back to back with a preceding or succeeding page, much as an old-fashioned player shuffles a deck of cards, card over card.

One caution. Be careful to number each page, or leaf, as you lay it out, to prevent confusion should you, or whoever makes up the finished dummy, get them mixed up. This "split-leaf" dummy is, of course, advantageous only for building catalogues or booklets of some size, say sixteen pages or more. Booklets of fewer than sixteen pages can usually be laid out well enough in stitched form.

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Figures and Company Names.

S. J. L., Dawson, Georgia, writes: "Please tell me how to use figures (Arabic notation) properly and when to spell out a number. Of course I know that each number that begins a sentence should be spelled out; and that small numbers, as eight or five, should be spelled out; but I do not know whether to use ninety sheep or 90 sheep, forty dollars or $40, the fourth of January or the 4th of January.

"I once worked under a proofreader who almost invariably spelled out all numbers and amounts except dates, addresses, and amounts of money over $100. I agree with him that it does not look good to have figures of all denominations strewn all through a printed page. But is there any limit, and what is the rule?

"Also, when should capital and lower-case Roman notation be used?

"I would also like for you to tell me about using the abbreviation Co. for company and when to spell it out. I have learned from supposedly good authority that a partnership should always be abbreviated, as Jones, Smith & Co., and that a corporation should be spelled out, as The Brown Printing Company, and this is the method I employ. But, also I see some supposedly good printing abbreviating company, as The Inland Printer Co., when it is a corporation. Then, again, one sometimes sees a partnership spelled out, as Wilson, Alton & Company. Of course one may not always be able to determine from merely a name whether it is a partnership or a corporation. For instance, Smith and Brown may operate as partners under the name of The Central Canning Company, which name would have the semblance of a corporation.

"My rule is to abbreviate company when the character & is used, and to spell it out when the character & is absent.

"I would appreciate your explanation of these two important subjects."

Answer.— I can hardly do better than to quote what Theodore L. De Vinne said about figures, merely adding that since he wrote it has become much more common to follow copy literally, and even in his time much good work differed from his rulings, according to personal preferences. He says: "When great precision of statement is desired, as is customary in legal documents and in many other kinds of formal writing, figures and abbreviations should never be used where there is abundance of space. Words should be preferred for the statements of whole numbers in simple sentences. In ordinary newspaper and job work numbers of infrequent occurrence should be in words. Even when the numbers are large but not too frequent, words are to be preferred if space will permit. . . . Arabic figures should be selected to express degrees of heat (as in Temperature 71°) or specifications of gravity (as in Lead is 11.352), but words are better for degrees of inclination (as in At an angle of forty-five degrees). Records of votes (as in 20 yeas to 41 nays), or of time in a race (as in One mile in 2 minutes 23½ seconds), are made clearer by figures. . . . In ordinary writings all dates should be in Arabic figures, but when they appear in legal documents words should be used."

Mr. De Vinne says much more about figures, but this is all we have space for in direct quotation. Statistical matter generally uses figures much more freely than ordinary reading-matter. Some printers (mostly in following copy) always put numbers of military organizations in figures, as 3d regiment, brigade, division, etc.; I prefer smaller numbers spelled out, anything less than hundreds, as Sixty-ninth Regiment, but 165th Regiment. My preference for the dates and other numbers mentioned in the letter is for the fourth of January, but January 4, etc., ninety sheep and forty dollars except in commercial or financial statistics. But the letter-writer seems to be sensible enough to decide for himself, and is not supposed to decide for others against their will, unless he controls the style for an office, when of course he will be governed by circumstances.

Roman notation is originally only the capitals, and merely as numbers only capitals are used; but conventionally lower-case letters have become established in use for subordinate divisions of books, as chapters, etc., mainly when the volume is given in capitals. Chapters in the Bible are frequently in lower-case numerals, but these have no other established use.

The general practice in firm-names is to use Co. for a firm, and Company for others, as Brown, Smith & Co. and the Brown & Smith Company; but nothing constrains personal practice except personal choice, and the right form to use for any such name is the form chosen by the people themselves when they have a real choice.

Common Sense About Proofreading.

Much of the writing about proofreading and how to do it is worthy of more careful consideration than it usually commands, and we have all seen some that hardly seemed worthy of any attention. I fear that comparatively few persons care to read much on the subject, but I have just noticed something in De Vinne's "Correct Composition" that seems good to quote, and here it is: "The irresponsibility of the inexpert compositor is largely increased by his consciousness that there is in the house a proofreader whose business it is to correct all his faults. Compositors of all grades would make fewer mistakes if they had to pay a proper penalty for all willfully slighted composition. Contrary to prophecies made some years ago, typesetting machines have proved to be aids to correct composition. The operator who makes an error in every other line, as is not uncommon in hand composition, is soon required to give up his machine. To be advantageous, the machine must be operated by a workman who does not average many errors to a paragraph. Even when exceeding care has been taken in the selection of able compositors and readers, there is liability to error from oversights and unforeseen accidents. Crapelet, a French writer, tells us of the sore distress of his

father in discovering the error of Pelenope for Penelope in a treatise which he had carefully read three times with intent to make it in all points a faultless book. He had read it too often; he did not have the assistance of a second reader, and his memory failed when most needed. Even the careful reader may pass unobserved the transposition of letters or syllables in a proper name. Looking too intently on one object does not always make that object more distinct; it may produce a temporary obscurity. Proof read and corrected too often by one reader only may have errors in the last proof that did not exist in the first." This is found in a chapter on "Errors of the Press," where it is also said that "another belief has been fostered in the mind of the reader: that printing in its early days was done much better than it is now; that books were printed more accurately when the methods and machinery of the art were simpler, when printers and publishers were men of high scholarship and had more intimate intercourse with the literati of their time. This belief has no good basis." Evidence is then given that errors were always as frequent as they now are.

YOU'RE IT, MR. GUSTAFSON — THE THREE BEANS ARE OURS, THE PAPER IS YOURS.

It's been a case of "keep diggin' " for many worthy "Win the War" drives, but somehow I managed to come through with three "cold ones" (without hockin' my overcoat at that), so believe I am eligible to have a look at "watcher got" for next year.

"Three beans enclosed. INLAND PRINTER for another year, please."

WAINS E. GUSTAFSON,
Rockaway Beach, New York.

NEW PAPERS DEVELOPED FOR BALING FOREIGN SHIPMENTS.

One of the great economic achievements of the war which will endure and become permanent is the saving of ship space, and the attendant lower cost of shipping, made possible by substituting bales for wood or fiber cases. The saving effected by this practice is obvious and immense, as many balable items can be compressed to a half or a third of their original bulk, therefore saving not only in freight charges but in the cost of cases and in the expense for labor in handling and transportation.

Credit for the original idea is due the Army and Navy and the American Red Cross, but it could only be made possible through the use of a thoroughly protective wrap under the outside covering of burlap, which is good only for the purpose of holding the bale together.

Practical tests were made by officers in charge of the various government packing and shipping depots, assisted by the Paper Laboratory of the Bureau of Chemistry and by the Safepack Paper Mills, Boston, before suitable water-proof baling-papers were found. Aside from the protective qualities necessary to prevent damage to goods in transport or storage, the paper had to be strong and stretchable to stand the strain when the pressure of the baling-press was released.

Two types of water-proof paper were finally selected. One, Rubberpaper (so called because it stretches), consists of two thirty-pound Kraft papers cemented together with asphaltum, and then so crimped or crêped that it will stretch at least a third before it can possibly break. This product is quite strong and is entirely impervious to water, dampness, dirt, moths, odors — and even rats. By stretching, like burlap, it accommodates itself readily to odd shapes.

The second paper is a smooth sheet made from two heavy Kraft papers, one of them saturated with asphaltum, and the two then cemented together with asphaltum.

THE THREE DIMENSIONS OF COLOR; THE FIRST DIMENSION — HUE.*

NO. 2.—BY E. C. ANDREWS.

IF a friend wrote you that his living-room was twenty-five feet long and nine feet high you would have some idea of the size of the room for you could imagine the width to be somewhere between twelve and eighteen feet. His description would not enable you to order a rug to fit the room, however. At that, you would have more information about the room than if a customer ordered you to print the type-matter on the cover of his catalogue in blue. In the latter case you would have one dimension only. You know that he wants blue, rather than red, yellow, green or purple. This dimension in color is called "hue," and it tells the *kind* of color wanted. If the customer mentioned that he wanted dark blue he would roughly indicate something which is classified as the second dimension of color, namely "value." Thirdly, if he added that he did not want the blue too bright in appearance, but somewhat "grayed," he would be striving to describe in a general way something about the third dimension of the color — its "chroma." Without standards of colors and standardized color names, even the word "blue" means nothing definite. I think of one blue, you think of another, the customer thinks of a third. In hue they range from a purple-blue, like ultramarine, to a blue which inclines toward green. The scientist is much better equipped with exact measurements. When he wishes to speak of a blue in the spectrum he gives its wave length. That statement is as definite as giving the length of the room in feet. He is definite also as to the second dimension of color, but instead of "value" he calls it wave amplitude. This is measured by the distance up or down from the middle point of the wave. The third dimension he calls wave complexity, which corresponds in pigments to the third quality or dimension, chroma. In dealing with light it is obvious that the less complex a wave form is, the greater is its purity or chroma.

In the first chapter of "A Color Notation," Mr. Munsell speaks of music being "equipped with a system by which it defines each sound in terms of pitch, intensity and duration, without dragging in loose allusions to the endlessly varying sounds of nature. So should color be supplied with an appropriate system, based on the hue, value and chroma of our sensations, and not attempting to describe them by the indefinite and varying colors of natural objects. The system now to be considered portrays the three dimensions of color, and measures each by an appropriate scale. It does not rest upon the whim of an individual, but upon physical measurements made possible by special color apparatus. The results may be tested by any one who comes to the problem with a clear mind, a good eye and a fair supply of patience."

The reason why we refer to colors by the names of objects such as orange, violet, grass green, olive, or by chart numbers which vary for each manufacturer, even their own numbers changing frequently, is due to lack of interest in establishing a standardized color nomenclature. The printing industry must get together and be ready to meet the younger buyers of printing who may have been trained in the Munsell system at school or college. During the war we have been reading and talking billions until we imagine we know what a billion is — a thousand millions; but in Great Britain a billion is a million millions, so if we were going to talk billions with an Englishman we would have to agree on our definitions. Let us agree on the three dimensions of color as defined by the Century Dictionary. They are as follows:

*This is the second of a series of four articles on "The Need of Standardization of Color Terms — the Work of A. H. Munsell."

"Hue: Specifically and technically, distinctive quality of color in an object or on a surface; the respect in which red, yellow, green, blue, etc., differ from one another; that in which colors of equal luminosity and chroma differ."

"Value: In painting and the allied arts, relation of one object, part or atmospheric plane of a picture to the others with reference to light and shade, the idea of hue being abstracted."

"Chroma: The degree of departure of a color sensation from that of white or gray; the intensity of distinctive hue; color intensity."

The basis of the standardization of hue in light is the spectrum obtained by the separation of white light into a colored band of various wave lengths. This separation is obtained by passing a beam of white light through a prism; or better, by means of a diffraction grating which allots to each hue its proportional part of the spectrum according to wave length. The examination of the various hues in light is readily accomplished by means of an instrument called the Ives Colorimeter. With this device it is possible to mix all colors by varying the proportions of the red, green and blue-violet lights admitted through the three shutters. In light these three colors are frequently called primary colors as from them all the other colors may be mixed. In light, red and green make yellow—not a dull yellow, but the most brilliant yellow possible. However, as each color has its own wave length, separate and distinct from its neighbor, and as it is possible to mix all the colors of the spectrum with other triads than that of red, green and blue-purple, it is a question whether these or any colors should be called primary. So much for the subject of light. The printer is not dealing with light but with pigments which reflect some of the hues in daylight and absorb others. Since this is the case let us eliminate the word "primary" from our vocabulary and we shall be free from an error that has persisted since the time of Newton. Newton was a very great man. He put us forever on the earth with gravitation, but he made the mistake of calling red, yellow and blue "primary" colors, and this statement seems to stick in our minds although our scientists have proved it false for fifty years.

What is the problem of standardizing the various hues in pigments? First, we must decide on a given number of steps in the sequence of hue. Second, they must be equally distant in hue so that by mixing two adjacent hues we obtain the hue

100	(White)								(White)		100
90	RP	R	YR	Y	GY	G	BG	B	PB	P	90
80	RP	R	YR	**Y**	GY	G	BG	B	PB	P	80
70	RP	R	YR	Y	GY	G	BG	B	PB	P	70
60	RP	R	YR	Y	GY	G	BG	B	PB	P	60
50	RP	R	YR	Y	GY	G	BG	B	PB	P	50
40	RP	**R**	YR	Y	GY	G	BG	B	PB	P	40
30	RP	R	YR	Y	GY	G	BG	B	**PB**	P	30
20	RP	R	YR	Y	GY	G	BG	B	PB	P	20
10	RP	R	YR	Y	GY	G	BG	B	PB	P	10
0	(Black)								(Black)		0

Diagram No. 1.

midway between. Purple does not exist in light. It is a pigment name and in theory is a mixture of red and blue. Our standards must be so selected as to include purple in proper place. By thus joining the colors which occur at the ends of the spectrum we create in pigments a circuit of color. Next we must decide the "value" at which we select our standards, and, lastly, the "chroma" of each standard must be agreed upon. How many shall we select? The old way is to select three which, by adding the intervening steps, become six, or perhaps twelve steps, in the sequence of hue. The old way is to take red, yellow and blue and the intervening hues become orange, green and purple. Let us substitute yellow-red for "orange" once and for all, as "orange" is an indefinite color name. Are these hues equidistant? Do they fill the second requirement mentioned above? Let us assume that all possible hues are shown in diagram No. 1 in various "values" from 10 to 90. The red that the average printer would select would lie in 40 value as indicated by the heavier type. The yellow indicated would lie in 80 value, and the blue which four out of five would select would be an ultramarine (a purple-blue) and would lie as shown in 30 value. Are the hues equidistant? They are not and there is no use in proceeding further with a standardization of hue bases on those three colors.*

At this point let us try five as the number of hues we select as our standards. It is essential that we have red, yellow, green, blue and purple, and it is desirable that as far as possible they shall be the particular red, yellow, green, blue and purple that would be likely to be chosen as a standard by the average person. Starting with a given red we move a certain distance in hue to yellow. Taking this same distance we come to a desirable green. The same distance again brings us to a rather peculiar blue. Once more the same distance in hue brings us to a normal purple. Out of five colors we have four colors which are acceptable without argument and we must

100	(White)								(White)		100
90	RP	R	YR	Y	GY	G	BG	B	PB	P	90
80	RP	R	YR	**Y**	GY	G	BG	B	PB	P	80
70	RP	R	YR	Y	GY	G	BG	B	PB	P	70
60	RP	R	YR	Y	GY	G	BG	B	PB	P	60
50	RP	R	YR	Y	GY	**G**	BG	B	PB	P	50
40	RP	R	YR	Y	GY	G	BG	B	PB	P	40
30	RP	R	YR	Y	GY	G	BG	**B**	PB	**P**	30
20	RP	R	YR	Y	GY	G	BG	B	PB	P	20
10	RP	R	YR	Y	GY	G	BG	B	PB	P	10
0	(Black)								(Black)		0

Diagram No. 2.

take the blue as we find it in order to have equal spacing. These five colors lie in values as indicated by bold-face letters in diagram No. 2.

If we mix the standard red with the standard yellow the resultant yellow-red would be half way between the two in hue and in value it would be the mean or average of the values of the red and yellow from which it was mixed. The green-yellow could be mixed in like manner by using equal parts of green and yellow, and the other intermediates in like manner, *providing* that the two colors from which the intermediates were mixed were equally strong in chroma. As a matter of fact, the pigments found on the market are not of the same chroma. Red has more strength than yellow, yellow more than green, green more than blue, etc. In terms of the Munsell system, red attains its highest chroma, 100, at a value of 40; yellow reaches a chroma of 90 at a value of 80; green a chroma of 60 at a value of 50, and blue and purple chromas of 50 and 60, respectively, at a value of 30.

In "A Color Notation" Mr. Munsell uses 10 instead of 100 as the total reflection of light and thus designates middle

*The use of yellow, red and blue in process printing has no connection with the selection of colors for standards in color matching or for the selection of balanced color schemes. There are reasons why yellow, red and blue are desirable in spite of the fact that they are not equidistant. The filters used, the way colors photograph, the finishing of the plates, the use of a greener blue, etc., all help to overcome this lack of unequal emphasis, but the day will come when the process printer will use yellow, red-purple and blue-green as his standards. These are correct in theory and will come gradually into use as soon as good working colors of suitable permanency are discovered and as soon as the photoengraver will direct his attention to the theories underlying his processes. In the "Book Review" department of the January issue of The Inland Printer, a reviewer affirms that I have suggested that "yellow may be produced from a combination of red, green and blue-purple," and the intimation is that this is true with pigments. I believe that the article you are now reading is clear on that subject. The printer is interested first, last and all the time in pigments, not in light. If the reviewer is interested in light, let him go to the college laboratory and study its action. If he is interested in helping to standardize color names and qualities, let him procure the Munsell standards and study the advantages which they offer him in a practical way.

value colors as 5 instead of 50 in value, but the adult grasps middle value as 50 or fifty per cent light reflection more readily, and for that reason I have used 100 as a basis. In addresses made before technical societies, Mr. Munsell always used a scale of 100, but for children he thought a scale of 10 desirable. It is evident that we have not found desirable standards as yet, because we ought to be able to mix equal quantities of red and yellow and arrive at a yellow-red practically half way between the two. The scale so far would resemble a musical scale of five full steps — the first, the red of the trumpet; the second, the yellow of the French horn; the third, the green of the oboe; the fourth, the blue of the flute; the last, the melancholy English horn, representing purple. It is evident that a musical scale should be produced by instruments of similar timbre and volume. Likewise in color our standards should be of equal strength or chroma besides being equidistant from each other. If we tune or standardize these five colors so that they have equal pigment strength or chroma, why not also bring them to a common "value" at the same time? This was exactly what Mr. Munsell accomplished, and the five color balls which I suggested that you get from Favor Ruhl & Co. show the five fundamental colors — in hue, red, yellow, green, blue and purple; in value, 50, midway between black and white; in chroma, 50, equally strong in pigment strength.

On inquiry I am pleased to learn that Favor Ruhl & Co., 425 South Wabash avenue, have received forty inquiries for the color balls. Those that care to possess an accurate value scale from 10 to 90 may obtain one from that firm for $1, postpaid. This will always be useful, as the balancing of values is the first requisite of a good color scheme, and it will serve the immediate need of training the eye to judge values accurately.

"When recognized for the first time," said Mr. Munsell, "a middle value green, blue or purple, is accepted by most persons as well within their color habit, but middle red and middle yellow cause somewhat of a shock. 'That isn't red,' they say. 'It's terra cotta.' 'Yellow? Oh, no, that's — well, it's a very peculiar shade.'" These middle value colors are found, however, in the best examples of decorative art, in oriental rugs, in tapestries, in paintings and occasionally in printed matter. With them as a basis, we substitute for the gaudy colors used on children's toys, for the primitive red, yellow and blue of the circus, a refined sequence of artistic

100	(White)								(White)		100
90	RP	R	YR	Y	GY	G	BG	B	PB	P	90
80	RP	R	YR	Y	GY	G	BG	B	PB	P	80
70	RP	R	YR	Y	GY	G	BG	B	PB	P	70
60	RP	R	YR	Y	GY	G	BG	B	PB	P	60
50	RP	**R**	YR	**Y**	GY	**G**	BG	**B**	PB	**P**	50
40	RP	R	YR	Y	GY	G	BG	B	PB	P	40
30	RP	R	YR	Y	GY	G	BG	B	PB	P	30
20	RP	R	YR	Y	GY	G	BG	B	PB	P	20
10	RP	R	YR	Y	GY	G	BG	B	PB	P	10
0	(Black)								(Black)		0

Diagram No. 3.

standardized colors ready for our use. They make the selection of color schemes a pleasure. With relatively few rules to be followed it is almost impossible to select poor color combinations.

These five fundamental colors are indicated in diagram No. 3 in the heavier type. We have eliminated difference in strength and difference in value and are ready to mix the intermediates. How are we to name them? Is the color between red and yellow to be red-yellow or yellow-red? You will notice that the naming of intermediate colors is logical in that each intermediate takes the name of the color to the right first and then the name of the other color. For example: GY (green-yellow) takes G on the right or farther along the circuit (diagram No. 4) and places it before the Y, making green-yellow. In the case of purple and red in the color circuit (diagram No. 4), which is the middle value of diagram No. 3 united in a circle, the same rule applies and the intermediate becomes red-purple. The center circle in diagram No. 4 represents a neutral gray of 50 value, and from this neutral gray the chroma of the various colors becomes greater as we move out from the center until a chroma of 50 is reached. A color attaining a greater chroma than 50 at middle value would be represented by extending the length of that wing.

It is necessary to familiarize oneself with the order of sequence of hues in this diagram if one is to be able to think

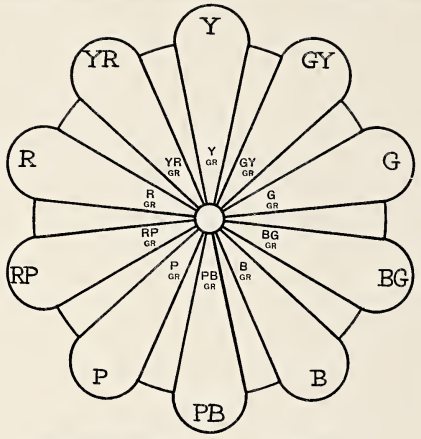


Diagram No. 4.
From "Color and Its Application to Printing."

of analogous or similar colors or of contrasting and complementary color schemes. A complementary color is one which is the greatest possible contrast to a given color, a color which reflects all the other wave lengths of white light which are not reflected by the given color. Complementary colors are those pairs of colors which when mixed by rotation produce white or gray, as will be explained later. An easy way to remember this sequence is suggested by Mr. Munsell: "It will aid the memory to call the thumb of the left hand *red*, the forefinger *yellow*, the middle finger *green*, the ring finger *blue*, and the little finger *purple*." Holding the hand with the fingers extended and forming a circle, we can visualize the color circuit at will. The analogous colors to red would lie to each side of the thumb between the adjacent fingers, namely, yellow-red and red-purple. The complementary color to red would lie just across from the thumb, and if the thumb is moved over to this position, two fingers will lie on each side of the thumb. It is easy then to figure that the complement to red is blue-green, and both blue and green are contrasting colors, although not as strong a contrast as blue-green. This method should be practiced until you are familiar with the analogous and contrasting colors of each of the five fundamental colors, or they should be learned from diagram No. 4, which shows the complementary color opposite in each case. Looking at the colored balls at the same time will help fix the colors in the mind.

TEACHERS ROUND TABLE

BY W. H. HATTON.

Instructors of printing are here offered the opportunity of discussing the various problems that arise during the course of their work. The editor will be glad to receive ideas and suggestions that will be of value to the fraternity.

What About the Printing Instructor?

BY WINFRED ARTHUR WOODIS.

We read of the importance of prevocational and vocational instruction of printing in the trade schools of today. Elaborate methods and courses of instruction are beautifully prepared and presented in the trade publications from time to time, in which the transition of the pupil from the fundamental to the finished state of a printing craftsman is a mere matter of time and tranquillity of progression.

We read of the periods of instruction carefully planned by a mathematical calculation of the time consumed by the course of instruction. One suggests a classification of the aims of the student, another that printing instruction should become a manual training element exclusively, still another tries to show us the value of its educational feature in relation to the study of English as a predominating point. All these suggestions are well worth consideration. But what about the teacher who is responsible for the creation of all these anticipated results?

We read of the teacher with the pedagogical training, the man who is trained to teach the trade of printing, and who has only a theoretical knowledge of the trade; he is particularly in favor. Then comes the practical man, without any academic training, who has an unlimited amount of practical every-day knowledge with which he makes the "dollars out of dimes" for his employer.

A good printing instructor must be a practical printing executive and tradesman. How can he instruct others to do the right things at the right time if he has not had the practical experience himself? Theory is necessary, practice is essential.

Let us turn to an analysis of a superintendent's or printing-plant manager's requirements for a few moments.

As an organizer he must be able to detect weak points in his organization, must have the ability to look ahead and provide for future needs, ability to locate and build resources for securing employees of a better type than the average.

He must be an analyst with ability to judge men, with limited opportunity as in engaging new men, with more favorable opportunity as with men already with the firm — ability to recognize limitations of men, also possibilities of men.

He must be an executive with qualities of leadership — with ability to handle men — to secure loyal service to the best ability of each man; he also must be able to handle the force to greatest advantage for efficient and economic service initiative.

He must be an educator with ability to provide training for people of promise for positions of larger responsibility — to provide that each person shall personally be equipped with a thorough knowledge of the duties of his position.

His education should be sufficient to enable him to meet intelligent men on equal footing; sufficient to have made him a trained thinker; sufficient to have made him successful by the use of his mental equipment combined with hard work.

His experience of an executive nature should have been in a capacity where he has been responsible for results by his own ability.

His experience of a practical nature should include, first and foremost, an ability as a recognized capable, up-to-date craftsman, thoroughly conversant with all theoretical and practical mechanical problems of the moment. As a compositor he should have more than ordinary ability — he should have an artistic nature; as a layout man he must have constructive ability; he must understand thoroughly all phases of imposition and stonework. He must be a versatile mechanic in the press-room and have a knowledge of inks and color; he must know paper and its chemical and physical conditions. With this must go hand in hand a knowledge of typesetting machines, bindery operations, paper ruling, a thorough knowledge of cost and production, also advertising and salesmanship.

His character is a matter of deep consideration, the fundamental qualities of which should be made up of reasonableness, clearness, independence, coöperativeness, unselfishness, kindliness, cheerfulness, refinement, integrity, courage, efficiency. His personality should be pleasing and show a magnetic influence over those with whom he comes in contact.

Although this analysis may seem to cover a multitude of requirements, yet without these qualities how can the boy be taught those things recognized as necessary in the printing-trade of today? The trade school should set the pace for the future and not follow in the beaten path made by the incompetents of the past.

The printing-trade instructor must be a man of rapid mental coördination. He must be able to arouse and put into action that dynamic force which lies dormant in every boy.

It is positively essential that the instructor should be able to recognize the student's mental balance, intellect, emotions, will, quickness, intensity, breadth, energy, originality and perseverance. What is a task to one boy is play to another. Yet conditions may be equalized through a careful study of each boy's mentality, and the student who at an early period of instruction has seemed dull and indifferent, suddenly becomes active and keen in perception.

"As we sow so shall we reap." If printing education is restricted as to the purchasing power of ability in the instructor so may we expect a restricted production upon anticipated results.

Just at the period of a world crisis when the printing-trade demands every bit of human energy that can be obtained from the trade school, as well as the labor market, we find a material weakness in the apprentice due to our lack of forethought in regard to his trade education. "We have been weighed in the balance and found wanting." The present labor condition speaks plainly the fact that we have been negligent in preparing our apprentices for responsibilities suddenly placed upon them.

The psychological moment is at hand. The day has passed when the instructor who is to teach the boys in the "art

preservative of all arts" is chosen because of financial restrictions or other causes of passive interest.

His selection has become a matter of deep concern. It is a problem necessitating careful consideration. "Fine words do not always denote fine teachers." Pedagogical training is a valuable asset, but practical, every-day knowledge of the profit-producing kind is the education that the apprentice of today must have to make himself a success in this world of turmoil and strife.

A Course of Exercises for Beginners.

The following lessons were designed by R. A. Loomis, printing instructor at the William L. Dickinson High School, Jersey City, New Jersey, to train the student in the principles of straight matter. Mr. Loomis has used these lessons for several terms and finds in them a good, workable course. Mr. Loomis, who has been closely associated with the International Association of Teachers of Printing, is the author of a book for beginners and other publications of merit.

All of the work in the printing exercises is self-explanatory as far as is possible. The exercises which include straight composition are complete descriptions of themselves, so that as the pupil is setting up his job he is studying at the same time the proper methods of doing his work as he is doing it. By so doing it is doubly easy for the boy to learn his lesson.

The exercises in which the pupil may not set up a description of the work as he is doing it are all explained by the teacher and exemplified before the pupil begins his work. A layout is made by the pupil and corrected by the teacher, and then the pupil follows this layout in type and on through to the completed product and the distribution of the type.

The first exercise, in which the pupil learns the rudiments of the work, is thoroughly done and all of the points of the work are carefully drilled into the pupil.

FIRST PRINTING EXERCISE.

STRAIGHT COMPOSITION.

Before beginning this exercise, read through and study it carefully with reference to the rules of composition and distribution on preceding pages [these rules are given the pupil with the sheet containing the exercises].

The plan of the case should be in sight for reference in locating the type. Hold the stick in your left hand. Place the type in the stick with the right hand. Hold the type in place in the stick with the thumb against the nick. Between words place a 3-em space or common space. When the sentence ends in the line, not at the end, it should be separated from the following sentence by an em quad.

When the line is completed but does not quite fill the measure, increase the space between the words by replacing the 3-em spaces with en quads. If the line is too long, either divide the word, or decrease the space between all of the words by changing the common spaces for 4 or 5 em spaces. Justify each line so that the proof will show even spacing. Spacing should be uniform throughout the entire composition. In ending the paragraph with quads and spaces, place the spaces next to the type — not on the end of the line.

If quads and spaces are placed indiscriminately together in justifying a line composed of words and spacings they will make trouble in distribution. If all of the quads are put together and the necessary spaces are placed next to the type the quads can be distributed without interference and the spaces returned with the type.

DISTRIBUTION.

If there are no wood reglets in the composition the type may be wet slightly to facilitate distribution. Take about five lines in the left hand, hold it tightly and support on one side with the thumb and on the opposite side by the second finger and underneath by the first finger doubled up under the lead or rule that supports the type at the bottom. The nicks should be up and the face of the type toward you. Always take a whole word or words or full syllable of a word and spell the letters back into the boxes. Do not get the habit of looking at each letter as you distribute

Watch the different sizes of spaces. Be sure you are working at the right case. Only poor workmen mix type fonts. Be sure you know which box contains the letter you are about to drop before you drop it. If any type should fall to the floor, pick it up before doing another thing. Type is ruined when stepped upon. All leads, reglets, rules and metal furniture are returned to their proper cases in the process of distribution.

In the execution of the first printing exercise the pupils learn the following:

1.—The lay of the cases.
2.—How to hold the stick.
3.—How to pick up and place the type in the stick.
4.—How to justify a line of type.
5.—Proper indention for paragraphs.
6.—How to end a paragraph.
7.—How to remove type from the stick.
8.—How it should be placed on the galley.
9.—How to tie up type.
10.—How to take proof of type.
11.—Proofreading.
12.—Correcting the mistakes in the type.
13.—Locking up type in the chase.
14.—Putting job on the press.
15.—Setting the gages.
16.—Cutting and figuring the stock for the job.
17.—Feeding the press.
18.—Distribution of the type.

To those boys who are especially good in the work the following supplementary exercises are given, or else some piece of practical work that will be used in the school:

1.—Description and application of common punctuation marks.
2.—Cut-in note job.
3.—Side-note job.
4.—Composition with figures.

SECOND PRINTING EXERCISE.

COMPOSITION WITH AN INITIAL LETTER.

Before beginning this exercise study it through carefully and also look up examples of the same problem in some good magazines and see how the initial letters are set in. The initial letter or display letter is always set flush at the beginning of the line. The balance of the word is set in capitals of the type used in the body composition. An en quad usually separates the second and succeeding lines of type from the letter until the height of the letter is reached. The white space should be the same at right of the letter as it is at the bottom.

Those pupils who are especially adept and finish this exercise first are given the following supplementary work:

1.—Composition set in capitals and also initial letter.
2.—Initial letter exercise discussing shape harmony.
3.—Harmony between initial letter and the body type.
4.—Motto-card.

THIRD PRINTING EXERCISE.

COMPOSITION WITH INITIAL LETTER AND BORDER IN COLOR.

All of the job is composed, proofread, and arranged as if it were to be printed at one impression. All of the matter which is to be printed in the same color is then made up for a separate form. The type taken out must be replaced with quads and spaces or space materials, which, in this form, are to take the place of the type which is to appear in the other color in the other form. Before either form is finally printed, proofs of both should be taken and then, by holding one over the other toward the light, it may be seen whether they will register perfectly or not when printed separately.

Those pupils who are especially quick with their work are given the following supplementary exercises:

1.—Relation of type, border and subject-matter.
2.—The use of color.
3.—The relation of the shapes of type and space areas.
4.—Quotation-cards in colors.

The following exercises are: Fourth, business and professional cards; fifth, tickets; sixth, letter-heads; seventh, envelope-corners; eighth, bill-heads and statement-heads; ninth, labels and tags; tenth, dance orders; eleventh, programs; twelfth, menus; thirteenth, cover-pages; fourteenth, posters and placards; fifteenth, tabular composition; sixteenth, rule composition; seventeenth, justification of cuts on pages; eighteenth, imposition.

Computations in printing, history of printing and talks on the present conditions in the printing industry intersperse the practical work at the case. All of the common rules of English grammar are applied to the daily work at the case.

SOME FORMULAS FOR BOOKBINDERS.

In Two Parts — Part II.

COMPILED BY E. R. MASON AND G. HOSTICK.

Keratol Stamping.

OF all articles to be stamped it is extremely doubtful if any produces one-half the annoyance that keratol does. In many instances the average workman has found the stamping of keratol a baffling proposition, and he has become discouraged and been compelled to give up the job in disgust and admit defeat. One peculiarity of keratol is evident the instant it is unrolled. In nearly every case the material is damp. The cause is not for the workman to determine, but a remedy consists of spreading the material out to dry, either after making cases, the whole roll, or after being cut to size wanted. Either way will do so long as the desired result is obtained. Where possible, the material should be allowed to dry for at least ten hours. It should then be thoroughly washed and cleaned. For this purpose several agencies may be employed. Alcohol, benzin, ether, diluted muriatic acid, aqua ammonia or turpentine are good washes; but alcohol will probably give better results than any. When thoroughly dry, apply size No. 3. Requires a slow impression with moderate heat, but the matter of heat rests entirely with the workman, as a little experimenting will probably be necessary to determine the exact heat.

Oils for Laying On.

Vaselin.— Amber or common yellow vaselin is the best medium for laying on when stamping calf, ooze, or any smooth-finished material. Use very sparingly with cotton wadded and secured in the shape of a lady's powder-puff. The slight stain will disappear.

Olive-oil.— A superior medium for blank-book work. It is far better than the old-time sweet-oil. No especial care is necessary when using olive-oil for laying on; it is slow of penetration and any stains likely to occur will readily disappear when the burnisher is used. If surplus gold remains on the leather after stamping a line, spread a film of olive-oil over the spot and wipe at once with a flannel, when all surplus matter will have disappeared.

To Remove Traces of Ink From Canvas.

It is no infrequent occurrence that canvas-bound books become soiled or daubed with ink stains. When accidents of this nature occur try the following:

Cut a bar of ivory soap into thin shavings and throw into water equal to three times the bulk of the soap. Add three teaspoonfuls powdered lye and boil until all ingredients are thoroughly dissolved. Then add four ounces aqua ammonia and bottle in air-tight container. To remove ink stains, dip a stiff tooth-brush in the solution and rub briskly over the spot bearing stains or smudges, after which wash off with clean cold water.

Sizes for Edge Gilding and Metal Edges.

White of egg size or glair.— To a scant pint of water add the white of one egg. If procurable, use distilled water. Rain-water or condensed steam is equal to distilled water for chemical preparations.

Put the mixture into a bowl and beat thoroughly with an egg-beater. In warm weather, let it stand for three or four days; in cold weather, six days, at the end of which time remove scum, stir and add enough muriatic acid to give the size a slightly sour taste. If the acid is strong, about ten drops ought to be enough. It should now be strained through two or three thicknesses of closely woven super into another bowl. Add a couple of pieces of gum camphor, each about the size of a large walnut. Cover the bowl with a piece of cardboard through which a few small holes are punched. Keep in a dark, cool place.

Egg Albumen Size.

Put one-half gill of good clean commercial egg albumen into a large bowl or crock and add two quarts of lukewarm water. In summer let stand three or four days; in winter, one to two weeks. Use water as specified in white of egg size.

When the solution is good and mellow — easily detected by its smell — stir with a bone folder and add thirty to fifty drops of muriatic acid, enough to give it a slightly sour taste. The size should not be allowed to assume a greenish hue before adding the acid; in this case it is useless. The addition of the acid leaves the solution as clear as crystal. Strain and add gum camphor and cover as stated in white of egg size.

The acid and camphor must not be added until the size has properly aged, as stated above, neither must the acid be added in quantities sufficient to impart a burning sensation to the tongue. The correct amount of acid depends largely upon the success in gilding. If necessary to use size the first or second day after preparing — that is, before it is properly aged — take out enough for immediate use only, adding correct proportion of acid and gum camphor, leaving the remainder in the bowl until it has reached the stage mentioned above, then adding acid and camphor.

Muslin Covered Blotter for Laying On.

The strips of heavy blotter the finisher has been wont to use in laying on gold in blank-book work soon become saturated through and through with oil, and in this state are very easily torn or pulled apart. It often happens, and a piece of gold leaf is thus spoiled. Then, too, the finisher must keep constantly on hand an assortment of blotter strips. A great saving in time, blotter and gold may be gained by the following plan:

Take a thin sheet of blotter-board and mount the whole on a piece of muslin, using either glue or paste. When dry, cut into strips as before. You will find that one strip will outlast five or more of the unmounted blotter, and cannot break just as you are about to lay the gold on the back of the book. If stiff, a few pulls through the fingers will make the strips limp.

Black Dye for Red Leather.

A black title panel, or space, is often desired on books bound in red leather. Especially is this true of bibles, old family heirlooms. To insure a binding that will last, these old books are often bound in cowhide, and to make the binding harmonize to a degree with the contents, the upper and lower title spaces should be black. A good way to accomplish this, and without resorting to black title skiver, will be found in the following plan.

When the book is ready for finishing, carefully wash the title panels with undiluted muriatic acid,* using a piece of cotton. The action of the acid will turn the red leather black. Care must be taken, however, that the acid touches only that portion of the book which is desired black, otherwise a botch job will result. When the dyed portion has reached the proper degree of blackness, this part should now be given a good polishing with the hot iron. Next, panels should be washed and filled with a combination of oxalic acid, paste and water, as specified in the combined wash and filler No. 7, which is to be found at the end of the designated paragraph. When dry, size with egg albumen glair No. 2, located under the heading "Glair and Sizes." Roll and letter in the usual way, following up with another burnishing, after which the titles should be varnished. A very pleasing effect is thus gained.

If the covers have sunken panels, that is, where a portion of the covers is cut out, leaving a depression into which the leather is pressed, the bottom or inside of the panels may be

*NOTE.—See explanatory foot-note on page 413 of January issue.

colored black in the same manner as mentioned above. With the covers and back finished in this manner, the beauty of the book is greatly enhanced; besides, a certain novelty is attained which is both pleasing and easy to accomplish.

Muriatic acid again comes in handy when finishing magazine bindings of red leather. The tops of the hubs may be colored black, given a high polish or blank rolled, or both. Either way adds to the attractiveness of the book.

As the finisher becomes better acquainted with the uses of muriatic acid in connection with red leathers, many new and novel ideas are bound to suggest themselves from time to time, the possibilities terminating only with the resourcefulness of the workman.

"Floating Gold" Lettering.

The finisher is frequently obliged to letter bibles, purses, traveling-bags and many other leather articles. If the leather is deep grained there is one chance in ten of turning out a first-class job. Gilding-powder will, in some cases, answer the purpose as a fixing-medium, but where a lasting job is expected it is not satisfactory. Especially is this true of the deep-grained leather articles, kodaks and cameras constructed of steel and covered with leather, suitcases and traveling-bags, which are exposed to all kinds of weather, and an occasional letter or number stamped in gold on leather, which is afterwards pasted on a book or other article. The following plan will prove much more satisfactory. It is easy to do, there is less chance of making a fizzle out of the job, and besides being waterproof, the type will more readily bite into the deep-grain leather, a thing worthy of consideration when working with walrus, alligator and other like grains.

Have egg albumen glair No. 2 handy, also clean water and sponge. Heat the type until it barely sizzles when placed in water. Dip a sponge in the albumen size and squeeze out a goodly quantity over the spot to be lettered. The size should lay $\frac{1}{32}$ to $\frac{1}{16}$ of an inch thick. Lay a strip of gold on top of the size. The gold floats on the size, hence the name Stamp at once with fairly quick impression and immediately wash off with clean water and sponge. The whole operation should not require over thirty seconds, the quicker the better.

As stated before, work of this sort is water-proof and will outlast the article itself. In the case of cameras and kodaks the grain of the leather is exceedingly hard, and being mounted on metal makes it worse. With powder it is hard to flatten the grain when making the impression. The same trouble is experienced on bibles and prayer-books bound in imitation morocco, which generally has a hard grain. Using powder is more of an experiment than a certainty, but by following the outline mentioned above no trouble at all should be met with.

Lettering Umbrellas.

Umbrellas may be lettered in gold by following the same general directions outlined in wet process B under "Silk Stamping." However, the line is best stamped in the heavier border.

A better way, and a surer one, is to stamp the line direct on the handle. This is easily done by using brass type, very hot, and burning the line into the wood or composition. No gold is necessary.

Indexes and Division Tabs.

For the finisher who is required to make an occasional leather index and division tab, the following plan will be found worthy of consideration:

When stamping the leather, it is well to insert a brass rule between rows of letters. When stamped, the rule shows clearly on reverse side of leather, thereby furnishing an excellent guide for properly placing the narrow cardboard strip, which is the extension. Cut strips of gummed paper (gummed manila tape is best) one and one-half to two inches wide and as long as necessary, folding it lengthwise, gummed side in. Glue up the leather, lay on cardboard strip, then lay on the tape, folded side against the strip. Bring over the other half of leather and press into place. If any moisture penetrates the tape, causing it to stick, a strip of oiled board or paper inserted between will prevent this. Any irregularities in the binding edge may be easily trimmed off. Indexes and division tabs made in this manner are straighter and will lay flatter than if made in the usual way. Then, too, the workman is not required to mess his fingers with glue as he pulls the two leather flaps apart to prevent them from sticking together.

MAGAZINES AND PAPERS DISTRIBUTED IN FRANCE BY THE AMERICAN RED CROSS.

The tremendous increase in the distribution by the American Red Cross in France of magazines and daily newspapers since October, 1917, and the great success of the service, is clearly indicated in a recent report on this activity issued by the Recreation and Welfare Bureau of the Army and Navy Departments. The report points out that during the month of October, 1917, about three hundred magazines were delivered to various army camps and hospitals while the estimate for the November, 1918, distribution includes more than 2,500,000 daily newspapers, 450,000 magazines and 270,000 copies of weekly newspapers.

These magazines and newspapers were delivered to more than 400 different points in France and reached virtually every branch of the army, including all of the hospitals. The reason for the growth of this activity is best explained by the thousands of letters of approval which the American Red Cross has received from commanding officers, hospital heads and officers and men in the various divisions.

In January, 1918, 8,000 magazines and 19,000 newspapers were delivered, and in May these figures had increased to 24,000 magazines and 59,000 newspapers. The detailed figures for November are still lacking but those for October give an excellent idea of the extent of the distribution and the many places which it reached. An aggregate of 382,381 newspapers and 116,207 magazines were given to 58 base hospitals, and more than 39,000 newspapers and 18,532 magazines were distributed to 44 camp hospitals.

Twenty-four American Red Cross hospitals and homes received 27,000 newspapers and more than 9,000 magazines, and 10 evacuation and field hospitals received 179,000 newspapers and in excess of 6,000 magazines. A total of 27 army divisions received 1,373,212 newspapers and 117,000 magazines.

The distribution of the magazines and newspapers has been carried out on a regular schedule and the men of the army have become accustomed to looking forward to the days when the reading-matter should arrive. Many times Red Cross carriers have delivered the daily papers to points close to the front line, and not a few of the newspapers and magazines were dropped on army units from airplanes.

Extracts from the pile of laudatory letters on file with the Red Cross are alone sufficient to show the success of the service and the enthusiasm and appreciation which the army has for it. "Many thanks; absolutely the only reading-matter in camp," one letter reads. A letter from a hospital head says: "I want to say that perhaps you do not realize what pleasure the patients as well as the personnel take in the magazines, and for them I thank you."

A division commander writes: "We wish to express our appreciation of your service and can assure you that every magazine and newspaper that reaches us is read over by one man after another until it almost falls apart. We are forwarding the magazines after reading them to the officer under our command at the front."

The service probably will be continued as long as there are a large number of American soldiers in France.

NEWSPAPER WORK

BY G. L. CASWELL.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

Newspaper Circulations.

The tenderest subject connected with the newspaper business, large or small, is that of circulations and circulation statements, and more otherwise careful and honest individuals have become mixed up in business camouflage by way of circulation statements than in any other way. But let us give attention to the matter as it affects the smaller class of dailies and weeklies, and some others. A certain advertiser, wishing to use the papers in his State and not duplicate in circulations, at the same time picking out the papers that he thinks will pay best, wants to know if he is wrong in some of his conclusions. Blindfolded and gassed, we would say right off that he is. Anybody's conclusions regarding newspapers and circulations are apt to be wrong. We have heard postmasters say of certain farm papers that claimed immense circulations that sometimes three members of the same family were getting such papers in their offices. Carried to several thousand offices that sort of thing would mean considerable "circulation." Its value, however, would be simply in the circulation claims department, and possibly in the counting-room. Smaller papers can not do that sort of thing with profit, because subscription money is necessary to pay expenses. However, prestige and ambition for prestige at home may lead to peculiarities even in smaller papers. For instance, we heard of one ambitious country paper where the foreman started the press with the counter showing five hundred. At the end of the run, business men would be invited to step into the pressroom and see the counter as evidence. Kidding themselves into a big circulation might possibly be excused in publishers just as some women powder their faces and imagine it has added to their beauty, but to hand it to business men who are going to pay for the show — well, that might go in a Hun war game and be called square.

But there are other and candid considerations to be given to circulation statements in order to do justice to honest and careful publishers. One may have superinduced a large circulation by way of the voting contest route, with a promoter who was looking after the long chance and selling blocks of subscriptions to certain fond papas who wanted their girls to win. Such circulation may even be paid for two years or more in advance, and thus look mighty good, when in fact it is rotten. Possibly canvassers have been working in the field on a percentage basis regardless of collections. We saw one like that once who never met a man on the road or in the barnyard without putting his name down and turning it in as a subscriber. Again, country paper circulations can be built up to considerable extent by permitting "foreign" or outside subscriptions to run indefinitely without attempts at collection. We knew of a paper years ago that worked off three or four postoffice bags full of such "circulation," along with about four hundred exchanges, and got a lot of mighty good foreign advertising contracts on the strength of it.

The point is that newspaper standing in a community is, in many cases, worth more to an advertiser than circulation. A handbill circulates, blows around and is trodden upon by the public. But it is not read enough to compare with a real newspaper circulation. A good, wholesome, reliable, steady and dependable home newspaper, published by a man who has ideas and expresses them as the people of his community enjoy reading, may at the same time not be given to the policy of big circulation regardless of quality, and yet the paper really goes farther and hits more spots than another paper boasting six hundred or six thousand more "circulation." We have in mind a farm paper of this reliable and dependable class that is worth more for each copy circulated than five copies of some publications that have long buncoed the postal department, because it is known to protect its readers as well as its advertisers in every respect.

We are discussing a subject in the above that is as wide open and plain to every experienced newspaper publisher as the noonday sun, and it might be carried on to a far greater extent. But what we wish to accomplish in this department is good for all, injury to none, and the steady uplift of the newspaper business as a whole. It is a grand and wonderful privilege that newspaper publishers have of appealing to and directing public opinion and sentiment. They owe no less honesty and fair dealing to those who use their papers for attracting buying sentiment. It is our candid opinion that newspapers have improved seventy-five per cent in the direction of honesty and careful circulation statements in the past five years. The improvement is going to continue only as the careful advertiser gives attention to the quality as well as the quantity of circulation where he knows that competition may be responsible for some mirages that appear to be subscription lists.

What of the Libel Laws?

A request has come for information as to where a book on newspaper libel may be procured, but the subject of libel is of such wide range and libel laws are so very different in different States that all one can be directed to would be some book covering the general principles of libel, or a thesis on libel that would possibly be of no specific value. However, the subject is one that should be included in the objects of nation-wide newspaper organization, with a view to having it treated at least fairly to the newspaper publishers in the different States. The drastic provisions of the libel laws in some States are almost bolshevik in their tendency to destroy the independence and freedom of the press. It must have happened, in the early days of organization and framing of laws in such States, that the lawyers, with a peeve at certain newspapers, got there first. In other States, fair-mindedness evidently prevailed to an extent which gave the publisher a chance for life, liberty and the pursuit of happiness. But in our observations of the working out of libel laws in actual court practice, the incongruity of

such laws is usually only fully appreciated when the cases are brought to bar and the bayoneting commenced. In some States there is a sort of understanding that if the publisher should prove the truth of his alleged libelous statements he wins his case, while in other States the truth does not set him free. The fact is more often alleged that he has purposely, wilfully and maliciously libeled the complainant, and on the mental anguish, moral suffering and loss of prestige in the community of the one libeled is based the excuse for "soaking" the publisher for either a money balm or a jail sentence. The fact that jurors of common sense and liberal sentiments more often stand between the accused publisher and the jail or bankruptcy courts than they do in favor of the complainant in such cases proves the injustice of bad libel laws.

It seems to be the fact that it is difficult to secure a change in libel laws in any State. In one State we know of the old libel laws of sixty years' standing were so grotesque and unfair as relating to present day strenuosity that amendment of the laws was sought year after year by the publishers without success, until finally one little improvement was secured by the closest kind of a vote after the committees had tried to kill the bill by slow torture. This amended law simply gives the accused publisher the right to have notice of the alleged slander served upon him, with a demand for its retraction or correction, before suit is brought, and then, if such retraction or correction be not made within two weeks the injured party may claim damages and go into court to gain it. The fact that ninety per cent of alleged libels occur because of the misinformation given reporters, current gossip or political fervency, makes it possible under such a law for the publishers to square themselves where they feel it is right, and due the injured party that they should do so, and they still have the right to go into court and allege justification because of the truth, though this does not exonerate them from liability for damage, if damages actually are proven.

From experience we can say that a libel suit is not a thing to be courted or enjoyed by any publisher. The uncertainties of legal advice and skill, and the devious ways of thought and conclusions among "twelve good men and true," come as near bringing on nervous hydrophobia as anything invented by God or man in this country of free thought and free speech.

Who Values the Newspaper Product?

A newspaper publisher friend who has given considerable attention to this department says he has "come to the conclusion that the public places about the same value on the newspaper product that the publisher gives it." This anent the idea that, now that the war is over, publishers are justified in demanding pay for their space and product the same as other things are paid for in which the public is benefited and interested.

A newspaper fairly developed in a field where confidence and mutual helpfulness are recognized as between the publisher and the leaders of the community should become as stable and substantial a business enterprise as any bank — and we have in mind many places where this is true. The publisher has taken his place as a leading citizen of the community, has helped with all movements for the public good, and at the same time has impressed the value of his paper upon the community. He has never begged for support, but has commanded it because he had something worth supporting. He never borrowed without paying interest on what he needed, and thus felt under no special obligations because he borrowed. When his paper grew to be worth more than a dollar a year he charged more; when it became worth two dollars a year he charged that for it. When his space became worth more than he was charging for it he raised his rates without apologies — and helped his competitor over some of the same ground that seemed hard for him. Changing conditions and new inventions demanded constantly increasing investments in machinery and materials, and he kept up with them and let the public know it. In a matter-of-fact way, and not boastingly, he educated the public — his public — to understand that he was a part of the community that meant to be a credit to it, and invited all to come along with him and ride to success. One such publisher was last year voted by public acclaim the most helpful citizen of his community, and he maintains that splendid standing now.

This publisher placed a correct value on his product and on himself, and the public accepted his estimate because it had confidence that he knew his business. Needless for us to point out here that had he fumbled along without asserting himself or using his ability he would have been looked upon as a temporary adjunct to the community, and had he failed to charge what his product was worth the public would most certainly not have placed any greater value on it than he did. Within reason "the public places about the same value on the newspaper product that the publisher gives it." This is a preachment that the writer has carried to many States in numerous newspaper gatherings. It has never been disputed by any one, and yet is grudgingly accepted by so many, many who seem to be faint-hearted, or timid, or uncertain — just what the element is that is lacking we hesitate to define. Now that the war is over, get at the value of your product and insist on pay for it.

Why Are Legislatures "Ferninst?"

In but one State of the entire middle section of this country that we have visited in the past ten years have we found no particular animosity toward the newspapers in the legislature, and general satisfaction with the laws as they relate to the newspapers and the publishing business. This one exception is Colorado. In all of the States east of there the story is the same — a continual antipathy toward the press on the part of many of the legislators. This is made manifest as a rule in the introduction of bills to curtail legal publications in newspapers, to reduce the amount of official information that the public shall have in county and municipal affairs, and a reduction of pay for what is done by the newspapers. The State of Oregon recently voted drastic measures along these lines, and in the legislatures, recently beginning their sessions in most of the States, we note that considerable agitation is in prospect concerning public printing and publicity. Why?

We have found in many cases that the opposition thus manifest has been induced by imagined or real abuse of the public boards or officers by certain newspapers. Often it is flagrant overcharging for public work, and more often political spitework, aggravated by competitors or by designing rascals who want to cover up their own public acts. The safety of the public funds is lodged more in publicity than in anything else. Municipal, county and state officials are not primarily honest, any more than other people. But if their acts are published and the finances of the public are made of record so that all may see and study them, then they are honest by necessity — and not a dollar paid for such publicity is wasted.

Another observation is that most of the wrongful charging by newspapers that has resulted in complaint of illegality and fraud has come from misunderstanding of the laws, or failure to measure and account correctly. This leads us to the conclusion that one of the greatest services that can be done by newspaper organizations in the different States is to secure a correct compilation of the laws relating to official publications, forms, compensation, etc. A pamphlet on public printing laws can be gotten out under proper direction and with official sanction in nearly all States, and with this authority filed as a public document in every county and municipal office and made the guide to official publicity and pay for the same, there will be less misunderstanding and less contention, and less

animosity will develop to the detriment of the newspapers. At least, the latter will know their rights, and will know what laws they have as well as what they would like to have changed.

Observations.

We believe the most wonderful and meritorious instance of weekly newspaper enterprise that has come to our notice is the December, 1918, issue of the Appleton (Minn.), *Press*, edited, manned and managed by the McGowans. It is worthy of more detailed mention than our space will afford, but briefly, it is an edition of thirty-two pages, in four sections of eight pages each. It is called and is in fact a "Victory Edition," and does honor and radiates glory on that little city of 1,500 people that supports this splendid paper. For Appleton sent 172 of her sons to the army and navy, and the *Press* has compiled in this issue the pictures of nearly all these heroes, with careful and painstaking data concerning each one and his service. In fact, on most of the bright red-bordered pages are printed cuts of "the men who went," along with large patriotic designs and figures in red. In many instances where families have had two, three and four or more boys in the service, their pictures are grouped in panels and suitably and artistically headed. Not in the pictures alone nor in the records of service is the issue remarkable, but in the large number of letters from these boys, the record of the little city in all kinds of war work, a great table giving the names of all who participated in the financial end of this war work, with check-marks showing what they gave for and what bonds they bought, and then a complete roster of all the soldiers from other towns of Swift County, Minnesota. Only the home-grown, all-round country newspaper man can appreciate what care and work and worry attended this "Victory Edition." It deserves a place in the sacred archives of its county and State.

And, by the way, we note that this Appleton *Press*, by the McGowans, is a real live business proposition in every way. Its editorial page is headed with its business announcement as usual, but with these additions: "Subscription rates payable in advance. $2.00 per year for subscribers in first two zones. In further zones, $2.50 per year. In foreign countries, $3.00 per year. Advertising for transient doctors not accepted. All subscriptions discontinued at expiration." It is all a brilliant example for small-town publishers to emulate.

The Minden (Neb.), *Courier* is a good example of small-town enterprise and good newspaper publishing, at least in the matter of advertising itself and in using forms for this purpose. Samples are submitted of several forms, among which is one printed on a white sheet 5½ by 8½ inches, the bottom third of which is a perforated check form for handy remittance. This form is a notice that the *Courier* is sending to certain parties a sample copy of the paper for three weeks, hoping for their subscription. A good method of promoting circulation if systematically used, too. Another form is of the same size and calls attention to the expiration of the subscription of the party to whom it is sent, promising him interest in his renewal, etc. This blank also carries the perforated check idea. A third form is also of the same size and color and calls attention to the *Courier's* ability and willingness to give publicity service in connection with public sales. The perforated form at the bottom of this blank gives the sale bill prices, advertising rates in the paper, etc.

Such forms are an advantage and worth careful preparation and use, but we would imagine the office force would like them better if printed on different colors, which might avoid using the wrong form sometimes where clerks are in a hurry.

The outlook is very encouraging for foreign advertising in newspapers during 1919. It is to be the practice of the Government to allow some of the big industries a certain percentage of profit and then to tax that profit nearly all back to the Government. As advertising is one of the allowable offsets in computing the profits, however, it is likely to be the policy of many great concerns to keep up their names and reputation through advertising with a view to the future when war demands shall no longer consume all the promoters can make. The big run has started. Get your rate-cards ready, according to the size and form laid down by the Associated Advertising Clubs, and file them with the agencies — at least with those you have been doing business with. It's good business.

We have received numerous samples of blanks and notices used by newspapers recently in pursuance of the cash-in-advance system of collecting subscriptions and keeping track of the expirations. It is encouraging to know that in most cases some plan is used, at any rate. Lacking a plan, and without persistent attention to the expirations and collections, there will follow the failure of the cash-in-advance system. But in all these plans and blanks we have yet seen nothing that seems better if used persistently than the brief but plain notice that the subscription will expire with that month or that issue, and with the blank check perforated where attached to the notice. We have been so often asked if this is permitted by the postal laws that we say again, the folding of such notice within the papers sent out in the regular mail is expressly permitted in a section of the postal laws and regulations issued for the benefit of newspapers, and is used continually by the largest publications in the country. The use of such blanks not only accomplishes the notification to subscribers better than anything else, but it saves three cents postage on each notice.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

BY J. L. FRAZIER.

The Rochelle Independent, Rochelle, Illinois.— The issue of your paper for December 19 is assuredly an excellent one. The great number of large-space advertisements are simply arranged and effectively displayed. We have no suggestions to offer which would result in any improvement.

The Gordon Journal, Gordon, Nebraska.— "Assuredly excellent" are the words which best describe your issue for December 19. It is especially handsome from the standpoint of presswork. While advertising composition is satisfactory, some of the advertisements would be better if more care had been exercised in the distribution of white space. In display, however, they are especially effective.

Plumas National-Bulletin, Plumas, California.— Your papér is nicely printed, although the use of a little more ink would result in improvement. In arrangement and display the advertisements are satisfactory. We regret the variety of borders used and especially the light-toned unit borders, which, when used with bold-faced types, as they generally are, create an effect which is displeasing because inharmonious. We also note several instances where capital letters are used for groups of matter, in which case lower-case characters could have been employed to much better advantage because of their greater legibility.

The Hutchinson Leader, Hutchinson, Minnesota.— We can scarcely say too much in praise of your admirable publication; from every standpoint it ranks high. The first page is well made up as regards balance, and the character of the news-headings makes the page appear most interesting, as it is found to be when the items which appear thereon are read. A good feature is the department devoted to letters from local boys in the service of Uncle Sam. This department occupies more than a page in each of the three issues, copies of which were sent us, and in each issue portraits of some of the local boys are printed in connection with the letters.

Sandy Creek News, Sandy Creek, New York.— Your issue for December 12 on which you used a pictorial cover-page, printed in colors, is a handsome one. Presswork is of excellent quality and the advertisements have been well handled. We commend especially their simplicity of arrangement and strong display. The light-toned decorative borders strike a discordant note in combination with the bold display types employed. Plain rules make by far the best borders for advertisements, and by using them one has the advantage of being able to suit their width in points, hence their blackness, to the strength of tone of the type employed with them. Six-point rules make the logical border for the half-page advertisements, while four, three and two point are available for the smaller displays.

RAY H. LUENEBURG, Okabena, Minnesota.— *The Jackson County American* is a handsome paper, the most pleasing feature to us being the

excellent presswork. All the first pages are models of neatness, but we prefer those in which the greater number of display news-headings appear, as those issues appear more interesting. We are reproducing one of them which exactly conforms to our ideas regarding the proper number and size of display news-headings for a small-town newspaper. The advertisements are well set, and, because of their simplicity, display is effective. In the matter of placing advertisements on the pages you have done very well indeed, although, in this respect, improvement would result if the pyramid make-up, described elsewhere in this department, were followed.

The Taylor County Herald, Perry, Florida.— Your "Victory Christmas Number" is excellent from every standpoint. The most pleasing feature in our opinion is the clean presswork, although the advertisements are neat and exceptionally readable. Some of the more important display lines in much on the carmine order, and we even doubt whether it gives a truer representation of the flags in the line illustrations than a color inclining more toward orange would have done. The display advertisements are quite simply arranged and effectively displayed. The only serious fault we have to find with them is the use of such a great variety of display type, some of the styles used being quite unattractive, and, to an extent, illegible.

The Bridgeport Leader, Bridgeport, Illinois.— Your "Annual Christmas Number" merits high praise, especially as regards the large volume of advertising carried and the manner in which that advertising was handled in the composing-room. We suggest that you discard the large "sausage" border used in several instances, and which you probably use to a still greater extent when you can not utilize the especially designed holiday borders used in many of the advertisements of this issue. This border, on


THE JACKSON COUNTY AMERICAN

Doings At The National Capitol

IMPORTANT MOVES IN WASHINGTON

In Great Struggle For Democracy

Our Fallen Heroes

Farmers Helped To Win War

A. D. WILSON GIVES OUR CREDIT

Farmers of Minnesota Do Full Share

Phone Workers and Public are Pleased

Red Cross Will Welcome Soldiers

Many Topics Up Before Governors


Jackson County American

The First State Bank of Oklahoma Minnesota

Jackson County Poultry Ass'n. Fifth Annual Exhibit

$500 In Cash Premiums

$500 In Cash Premiums

To be Held at Lakefield, Minn.

MONDAY, TUESDAY, WEDNESDAY

JANUARY 6-7-8, '19

THREE BIG DAYS

Exhibit at Lakefield This Year

First and editorial pages of small-town paper, the editor of which states that he is new in the business. We trust he will develop no bad habits as he gains in experience, for he starts out producing an admirable publication. Note particularly well-balanced make-up of both these pages.

the large advertisements might have been set in larger type to advantage, although, as a matter of fact, judicious use of white space causes the rather too small display lines to stand out quite effectively. The tendency of most newspaper compositors is to use too large sizes of type, therefore in reality your paper supplies a refreshing change. The large use made of syndicated illustrations adds much to the interesting appearance of news pages and advertisements alike.

Arthur H. McKechnie, Nevada, Iowa.— The "Victory Holiday" edition of *The Nevada Representative* is another example of what real enterprise may accomplish in the field of newspaper making. For the benefit of our readers we will state that in this issue, which was of thirty-two pages, over five hundred portraits are printed of Story County boys who are, or were, in the service of Uncle Sam. In addition, two thousand three hundred inches of advertising and considerable reading-matter are carried. A display page contains the pictures of those who have given their lives to the great cause. The pictures and text of this page are surrounded by a patriotic border and it is headed, "They Have Answered Taps." The mechanical work on the issue is exceptionally good, presswork being particularly clean. Advertisements are well arranged and displayed. The display is simple and effective, good use being made of white space.

The Sarnia Canadian Observer, Sarnia, Ontario.— The thirty-two page issue of your paper for December 23 represents excellent work in all departments. The special editorial features, particularly the section devoted to showing the portraits of "The Brave Sons of Lambton Who Fought for Freedom," and the pictorial section printed in colors on smooth book-paper, are worthy of high praise. The printing of the large half-tones in this last-named section is practically, if not ideally, faultless, although if the red used in printing the duotone plates had inclined more to orange the faces in the pictures would have been better rendered. The red is too account of its "spotty" character and black tone, is sure to dominate the type of any advertisement around which it is used. Borders should not be employed which overshadow the type in advertisements any more than a frame should be so large and elaborate that in effect it throws the picture around which it is placed into the background. We also note a tendency to work up somewhat complicated borders with rules and decorative border units. The most satisfactory of borders is plain rule in thickness to correspond to the size of the advertisements and the blackness of type.

Waurika News-Democrat, Waurika, Oklahoma.— "One Dollar per Annum" seems a mighty small sum to pay for fifty-two issues of such a fine paper as you are getting out. It is better than many for which the publishers secure $1.50 and $2 per year. Presswork is excellent and advertisements are effectively arranged and displayed. We suggest that you follow the pyramid style in the placing of display advertisements on the pages of your paper. It is a mistake to place large half-page advertisements at the top of a page, and, likewise, to work smaller advertisements to the corners in order to give advertisers the greatest possible amount of reading-matter adjacent to their advertisements. To follow those practices handicaps the readers in the easy and uninterrupted perusal of the paper. The less advertisements are permitted to interfere with the reading of the news-matter the better attention readers will give to those advertisements. The fact that the leading papers of the country, daily or weekly, small-town or metropolitan, follow the pyramid make-up should be sufficient proof of its value. Pyramid make-up simply means to group the advertisements in the lower right-hand corner of the page, starting with the largest advertisement in the corner and grouping the smaller displays around it. This involves also grouping the news-matter toward the upper left-hand corner of the page, and it is there, you know, the eye of a reader falls first when turning from page to page.

D. C. Simons, Grant City, Missouri.— *The Worth County Tribune* is quite well gotten up in a general sense, and the presswork is very good indeed. It would seem that a town of sufficient size to provide such a good run of display advertising should also provide more local news-matter, a few stories, in fact, worthy of being run on the first page under news-headings of reasonable size. This would make the paper more interesting in appearance as well as in fact, provided the news-stories were as interesting as they could be made to appear. A page such as your first page, where all the headings are small, and where there are no news-headings — at least at the tops of columns — can not but appear dull and uninteresting. Without underestimating the value of country correspondence, we do not think rural items should be run on the first page. Of course, conditions may be peculiar in your case, as, for example, your town may be exceptionally small and the center of a rich farming district, where there are stores at various cross-road neighborhoods. In that case your editorial handling would be right and logical. Advertisements are handled in a thoroughly satisfactory manner as to display and arrangement, but in their placement on pages, and in their distribution throughout the paper, we see opportunities for improvement. In the issue in question this would be difficult, perhaps impossible, but if it were not for the "patent" seventh page you could have relieved the congestion of advertisements on some of the other pages. On some of the pages we note that you have followed the pyramid idea in the arrangement of advertisements, while on others you have worked the display advertisements to the corners. If you could set sufficient news-matter for that seventh page, and it would not take a great deal more, or, if not, if you could order sufficient "boiler plate" to fill out what you could not set, it would be possible to distribute the advertisements to better advantage throughout the paper. That would be a distinct advantage. Then, this issue of December 18 was doubtless an exceptionally heavy one as regards advertising, in which case our suggestions would not be pertinent.

Of all the special editions of newspapers which the editor of this department has been privileged to examine in the past five years, the "Victory Edition" of *The Appleton Press*, published by The McGowans at Appleton, Minnesota, will doubtless linger longest in his memory. In quality of



Specimen page from "Victory Holiday" edition of the *Nevada* (Iowa) *Representative*. There were thirty-two pages in this issue, in which portraits of over five hundred Story County boys in the service of Uncle Sam were printed.

workmanship it measures up to the best, but that is expected from such capable newspaper men and printers as are numbered in the McGowan family. It is, however, unlike the average special edition in that there is very little advertising on the thirty-two pages of the number. Where the income came from to pay for the production we do not know, unless it was secured through the sale of extra copies. As a usual thing the income from that source will not go far — and this was an expensive proposition. There were approximately one hundred and seventy-five half-tone illustrations, none smaller than single column, thirteen picas in width, while there were a number of groups in much larger size. Then there was a special patriotic border which was printed in red around all the pages except one. The patriotic illustrations in some of the few advertisements were also printed in red. The initial page, outside the regular heading at the top, is devoted to a large illustration of a giant figure rising above burning churches and homes. The right hand of this figure holds a scroll bearing the words "Out of Devastation Rises Peace," while in the left hand a dove holding



First page of paper of thirty-two pages devoted in picture and story to chronicling the activity of the community in the war. The border was printed in red. Over one hundred and fifty portraits of soldiers and sailors were printed in this number.

an olive-branch is held. To the right of the figure, in type, the edition is dedicated as a memorial to those in army, navy and civil life who devoted their energies and their money to the successful termination of the war. This first page is reproduced. The features found on the remaining pages in the order of their appearance are worthy of brief mention. The second page is editorial, thoroughly appropriate to the character of the issue and to the time. On the third page, letters from local boys in the service are begun, being continued on other pages. Pages four and five are devoted to portraits of Appleton boys in the service, with short sketches concerning them and their activities in the army or navy. One page is devoted to the history of the Red Cross of Appleton, and then on page nine, tributes to seven local boys, who either died in service or were killed in action, are printed in connection with portraits of five of them. This is the one page on which the patriotic border, printed in red on all the other pages, was thoughtfully printed in black. Next follow seven pages like pages four and five, after which is page seventeen, a Roll of Honor, on which the names of all the men who entered service from Appleton and surrounding villages appear. Pages eighteen and nineteen also are pictorial like four and five. On page twenty an especially interesting feature is begun, which is concluded on page twenty-four. It is entitled "The Record of Appleton Families in War Work," and in tabular form it shows just how much each family contributed to the Red Cross and other relief organizations, how many Liberty Bonds were purchased and how much home work was done such as the knitting of socks, etc. Pages twenty-one, twenty-two and twenty-three are also devoted to portraits of soldiers, sailors and Red Cross nurses, while page twenty-five was given over to short pertinent items grouped around a three-column boxed article entitled "Appleton's Financial and Manpower Investment in the War." The remaining pages, except the last, are devoted to pictures of soldiers and sailors in connection with interesting news-items, and that last page bears only an illustrated poem entitled "Their Christmas Gift." Surely, the McGowans have erected a monument to their enterprise, as well as a memorial of the war, which will be prized for years by the people of the city whose sons and daughters stepped forth to the aid of their country in the hour of her need.

MACHINE COMPOSITION

BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results.

To Remove the Driving-Shaft Pinion.

A Michigan machinist-operator writes: "I have decided to remove the small gear that drives the large one on the cam-shaft. This is an operation I have not done heretofore. Would like to know the steps."

Answer.—(1) Remove clutch arm and pulley; (2) remove screw bushing on outer end of the driving-shaft and take out the screw in the clutch flange; (3) and drive out the taper pin in the shaft and also the one on the end of the pinion-shaft. The two parts of the shaft may then be removed.

No Danger of Expanding Metal in Electric Pot.

A Nebraska publisher asks if there is danger of expanding metal in the crucible of an electric pot causing leaks.

Answer.— We have not heard of a case of this kind. In the Cutler-Hammer electric pot the heating units are in the metal attached vertically. When the metal begins to fuse, where it is in contact with the heating units, it opens a channel for the expansion of the fused metal, thereby obviating any danger to the crucible from that cause. So there is no need of reducing the quantity of the metal in the pot before the current is cut off.

Distributor-Bar Is Not at Fault.

A Kansas publisher sent some eight-point matrices for a test. He states that the eight-point matrices drop sidewise into the magazine entrance, while the twelve-point matrices (which were not sent) drop correctly. We tested the matrices and found that they drop properly. The combination teeth appear to be in good order. If the twelve-point matrices drop correctly it shows that the bar is not at fault. We suggest that you again try the matrices, which we are returning to you, and repeat the test a number of times to see if the result is identical in each trial. We can not see why the eight-point matrices drop sidewise and the twelve-point matrices drop straight into the guides. Please make repeated tests and let us know the result.

Capital Matrices Drop Without Key Being Locked.

A Chicago operator of a Model 4 describes a trouble in which a capital matrix falls without the key being touched. The trouble generally occurs when the capitals are distributing. The letters *C*, *N*, *R* and *L* were the most troublesome. The following advice helped rectify the trouble: A number of "pi" lines of capitals, embracing the letters mentioned, were assembled, and when they were distributing the operator was asked to watch the front end of the magazine. As a matrix fell in the magazine, and finally struck the last matrix then in the channel, it was observed that the front matrix in the channel would move out of the magazine about six points. This matrix would fall just as soon as the next matrix fell into the channel. The trouble was diagnosed as a weak key-rod spring which permitted the verge-spring to raise the verge a trifle. This allowed the matrix that should have been held by its upper lug to be driven over the pawl a trifle. As soon as each keyboard rod spring was shortened two coils, the trouble ended at once and did not recur.

Porous Slugs May Be Prevented.

An Ohio operator sends a number of spongy slugs and desires to know how to remedy the conditions which cause that trouble.

Answer.— As no other details were given, a general line of suggestions may lead him to the cause: (1) Clean plunger and well, and skim dross from surface of metal; (2) add sufficient metal to bring surface to within one-half inch from the crucible; (3) clean hole on side of well, using hook end of pot-mouth wiper; and (4) clean cross-vents in mouthpiece with a pointed instrument. This last operation permits escape of air from mold-cell. If the foregoing effects no improvement, reduce temperature slightly and gradually increase stress of pump-lever spring. Observe if metal bubbles up as the plunger descends. If it does, it may indicate the need of a new plunger, as a loose-fitting plunger causes such a disturbance on the surface of the metal and is a potent cause of spongy slugs. If you decide that a new plunger is required you may order an oversize one which will be .005 or .01 inch above normal. Have a machinist measure the diameter of the well and advise you. As the well may have an irregular diameter, elliptical in outline, it may be necessary to have it reamed to correspond to the new plunger. A local machinist can advise you on those conditions.

Pot Mouthpiece Does Not Lock Up Correctly.

A Kansas publisher writes, stating that his operator is having trouble in securing a good lock-up of his pot mouthpiece and he desires to know how to overcome the difficulty. From his description of the trouble we believe that the mouthpiece locks up unevenly.

Answer.— The condition of lock-up can be determined by a simple test, as follows: Open vise and draw forward on the mold-disk. Wipe pot mouthpiece and remove the pin from plunger. Remove all adhering metal from the back of the mold by scraping with a sharp piece of brass rule. If you have a mold-wiper attached above the mold-slide, remove it. Place a thin, uniform coating of red printing-ink over the back surface of the mold, then turn disk to normal position and push it back. Raise mold-slide lever-handle and close vise. Allow cams to make one revolution. Examine the coat of ink found on the pot mouthpiece, which will indicate the condition of the lock-up between pot and mold. If it is not even you may have to shift the pot legs, or you may find it necessary to face up the mouthpiece. If the right-hand side has strong contact and the left side is weak, advance the left pot leg proportionately by turning the screws in left leg. Apply the same operation for right leg of pot if it is needed. If the

mouthpiece shows a strong coating on both ends and is weak in the middle, or vice versa, the pot leg adjustments can not apply; a facing up of pot mouthpiece with a fine flat file is required. This work of reducing high spots on the mouthpiece with a file requires the greatest skill and should not be undertaken without plenty of time, as it is not an easy operation. After each dressing off, an ink test must again be taken to determine how far the reducing has been carried. When the work of facing up is finished the final test will show an even coating of ink across the face of the mouthpiece.

Mistakes in Ordering Machine Supplies.

An operator ordered a pawl for the "front part of the first elevator," as he put it. In due time he received a spring pawl. He did not keep it, as he stated in his next letter that he wanted a "pawl to hold the upper ears of the matrix when it is pushed into the first elevator by the star wheel." The last two words were a key to the whole situation. He did not want a pawl for the first elevator, but, instead, he wanted an assembling-elevator gate pawl—quite another article. Of course he received the correct piece this time, and, doubtless, has wondered why he did not get it the first time. If operators, or those who order parts of a machine, will consider first of all the group in which the part is located, and then look up the book of parts and give the correct number and name, very few errors will be made and quick delivery can be made. In ordering any part, give model of machine and serial number. Take, for example, the case of an operator ordering a pawl for assembling-elevator, but naming it the first elevator, which also has a pawl. He received the wrong article. Had he stated "an elevator pawl" he would have had a request to name which of the three elevators he meant, as each of the elevators has pawls; and the pawls can not, of course, be used interchangeably. Thus a pawl for the assembling-elevator can not be used on either the first or second elevators. Also, a pawl for the first elevator can not be applied to either of the other elevators. A close examination of the diagram of the part under the proper grouping will show the models the part is applicable to. By giving proper index letter and number, and the model and serial number of machine, very few errors will be made and it will expedite delivery of supplies.

To Remove Pump-Lever Spring.

An Iowa operator asks for an easy method of removing the pump-lever spring on a Model 1. He states that he took it out without much trouble, but had considerable difficulty in replacing it; in fact, he had to stand up on the metal-pot to do it.

Answer.— The removing and replacing of the pot-pump lever-spring on a Model 1 is a simple matter, involving no physical effort. Proceed as follows: (1) Insert a quarter-inch iron rod or large nail into the hole of spring-rod just above the spring washer. If the hole is not visible from the front of the machine, turn the rod until it comes opposite notch in the washer; (2) remove pin from plunger and draw out on starting and stopping lever; (3) then hold the pot-pump lever-stop operating lever to the right and when the pump-lever descends, lower the spring-rod from its upper seat and lift it out. Do not allow the cams to remain in this position as the pot mouthpiece is locked against the mold. To replace, insert the upper end of the rod in its place and start the cams. When the pump-lever descends, place the lower end of the spring-rod in its seat; and be sure that the rod that locks the washer is matching with the notch of the bracket above it. To remove the pot-pump lever-spring which is situated in the column requires considerable muscular energy. It is accomplished best by the aid of a hook made of quarter-inch round iron rod, having a ring formed at the upper end for the purpose of gripping with the fingers. The cams are started, and, when the pump-lever descends, the end of the hook is placed in the upper ring of the spring and it is raised a trifle, and drawn off the front end of the pot-pump spring-lever. As the spring is very stiff, the one removing it should stand high enough to draw off the lever. This operation should not be attempted without the spring-hook.

TYPE METALS — THEIR CARE AND TREATMENT.*

No. 3 — Troubles, Their Causes and Remedies.

BY L. D. STAPLIN.

SOME few weeks ago I was called upon to investigate a case of trouble with monotype metal in the plant of one of the largest local printers, the complaint being that the metal was too soft. A test of the metal showed that it carried standard hardness, and upon examination the type proved to be in excellent condition. Further examination showed that the packing used on the press was medium hard, and the furniture used in making up the forms was old, permitting vibration during printing, which proved to be the cause of the type-faces wearing too rapidly. After the installation of new furniture all of the particular trouble which the plant had experienced disappeared.

A local publisher asked me to call and see if I could find the reason why he could not get good register from color-plates that were being run on a cylinder press. Investigation disclosed the fact that the matrices used for stereotyping carried variable moisture, which caused a variation in their shrinkage when used. By making the color-matrices all at one time and as nearly uniform as practicable, the results were improved, and by manipulation of the plates on the press satisfactory register was secured.

A country publisher stated that there was something wrong with his metal as the plates chilled and carried sinks. Upon investigation I found that the regular man was ill and there was a new man on the job. He informed me that the metal was away off as it adhered to the casting-ladle. Any metal will do this if it is not hot enough to use. Increasing the temperature gave relief.

The correct casting temperature for stereotype metal is from 600° to 650° F. At this point a strip of matrix-paper, when inserted and held down for a few seconds, will turn a medium brown and but little metal will adhere to it when withdrawn. A user of stereotype metal should keep the temperature as low as possible consistent with good results. Some casting-boxes can be handled with metal at lower temperatures than others. Solid plates are wanted, and when they can be secured at 575° F. it is wasteful to use 650° F. as the increase in heat causes the metal to dross away more rapidly. Metals dross in proportion to their thinness as a fluid. The hotter they get the thinner and more fluid they become, and thus the liquid splashes more readily and in doing so the air strikes it and it forms into oxids or dross.

Another country publisher complained that his stereotype plates were very porous at the tail end. By using metal tail-pieces in a casting-box that would not permit of using a metal tail the heat was conducted out of the plate so rapidly that the metal turned into a solid before the pocketed air had sufficient time to escape. No two casting-boxes are exactly alike. The results secured from them vary with the way their frames conduct the heat out of the liquid metal and the rapidity with which the metal turns into a solid and sets.

There is air in the box when the metal enters, and it starts

*NOTE.—This is the third of a series of six articles by L. D. Staplin, metallurgical engineer, and manager of the type-metal department of the Great Western Smelting & Refining Company, Chicago.

to rise and escape. If the metal becomes solid too rapidly the tops of the plates at the tail ends will show porous because they are filled with air-holes or blow-holes. Use paper tails when necessary. Also use a little more heat, which will give the metal more time to remain liquid. Use a wider margin between the column and the tail-piece; and if you have no paper tails, improvise one by pasting a sheet of matrix-paper on the back of a metal tail. Paper is a non-conductor of heat as compared with metal, and this gives the metal tail-piece some of the characteristics of a paper tail.

While on the subject of the variation in casting-boxes, it may be well to mention that their variable working qualities are due to the density of the grain or structure of the metal used in the casting or frame. This density regulates the ability of the metal as a conductor of heat and cold. The denser the grain of the iron in the casting-box, the greater is its ability as a conductor of heat and cold.

If the iron used in casting the frame was very hot, then its grain will be open and coarse in comparison with the same iron cast into the same mold at a lower temperature. No two casting-boxes, probably, were ever cast under exactly identical conditions in the foundry. Until lately, but little attention was given by the makers to the use of special grades of iron. I have seen casting-boxes made from scrap that carried spots hard enough to turn a steel-cutting tool, while in the same box there were spots that the tool cut readily. These variations in the density of the metal in the box create variations in the way the boxes work. Each stereotyper should recognize this principle and study his casting-box until he is familiar with the way to handle it to the best advantage.

Because of these variations and the troubles that arise therefrom in casting stereotype metal, no one alloy of stereotype metal in formula will answer for all users. I have found several interesting cases where good results were obtained by changing the formula for use in boxes in which the best of standard formulæ would not work. In doing this kind of service work it is necessary to change the formula of the metal in the pot right on the spot. For that purpose I usually adopt the plan of shipping a quantity of temper material to the publisher, then, with the usual metalworker's tools, carefully change his formula, testing as we go along until we strike the mixture which delivers good plates. By recording this mixture and making future metal deliveries to order, it is possible to keep the results at a good standard with the minimum of trouble.

Many publishers ask whether they can successfully use combination metal — that is, one metal for both linotype and stereotype purposes. The correct answer depends upon two things, namely, the particular casting-box situation and the kind of metal employed. In many cases regular combination metal may be used with exceptionally good results; for instance, where the casting-box is easy to handle, where the runs are not hard or long and the press packing is medium or medium soft. In such cases the combination metal is alloyed nearly to the formula of linotype metal, which works well in the linotype machines and is satisfactory for stereotyping as the box handles that alloy satisfactorily. In printing, the soft metal stands up because the runs are short and the packing medium.

In cases of this character the publisher should assure himself that the metal he buys is of the finest quality. If it is not, he will then be confronted with constant expense for temper metals in order to maintain the formula at the exact standard in content. This is necessary in order to offset the effects of oxidization, and unless it is done the publisher will experience constant petty casting troubles in both the linotyping and stereotyping departments.

In order to offset shrinks and some impurities, tin is employed, and if this element is used to too great an extent in metal for the linotype machine, the effect is to produce slugs that do not eject freely and are therefore warped and present poor surfaces for making matrices, or to cause the metal to have a tendency to solder up the holes in the mouthpiece.

If after a careful trial the results prove that the use of the combination metal creates annoyances and troubles in the linotype and stereotype departments, it is good business to first thoroughly endeavor to eliminate those troubles, then if the results are still unsatisfactory, change and use both the linotype and stereotype metals instead of the combination metal. In considering your own case, you should not be guided by what Jones or Brown does. Their machinery may be of the same make as yours and yet not work the same. Some years ago I heard that the *New York Herald* installed three casting-boxes of the same make at the same time. These three boxes worked out of one large pot. Two made excellent plates, while the third would not make a plate unless a boy sprinkled the frame of the box with water while the plate was cooling. You may, or you may not, get good results where Jones or Brown got them. The actual answer can be given only after a careful trial.

The value to the user depends upon the way the metal is taken care of. Its first cost seems high to the buyer, but it is nothing compared to the expense of using metal which works poorly. The best of metal can be so handled in the routine of casting and remelting as to ruin its ability to deliver its true value. My advice to any publisher is, consider your men and their ideas in regard to the metal, and if they object to reasonable application of business methods in the handling of the work, get together and straighten the matter out to your mutual satisfaction.

It is of no avail for a printer or a publisher to force his men to use a make of metal in which they will take no interest, and when they favor another brand. It is of no avail to the printer or the publisher if he is forced to buy something which his business judgment tells him is not to his advantage to buy. Get together, explain both sides frankly, and if your men are working for their own interests as well as yours they will see your side and the result will be coöperation. They will then take an interest in your judgment and selection of material and help it make good.

WORLD PRESS CONGRESS IN AUSTRALIA DURING NOVEMBER.

The Press Congress of the World will be convened in Sydney, New South Wales, Australia, on November 11, 1919, the first anniversary of the signing of the armistice with Germany, which ended hostilities in the world war. The date was decided upon by Dean Walter Williams of the School of Journalism of the University of Missouri and president of the Congress, who is temporarily in Tokyo, Japan, on a government mission, after he had received the following cablegram from the Honorable William A. Holman, Premier of New South Wales:

> The victorious end of the war brings the Sydney session of the Press Congress of the World within easy view and reminds me of the great services the press has rendered in promoting and fostering that splendid international harmony of peoples and principles that alone, under divine guidance, made victory possible. I look to an early meeting of the Congress as the occasion for completing this great work by promoting better understanding throughout the world and strengthening for all time the friendship of those people who have fought side by side in the common cause. In such manner we may be assured for all time of conditions of democracy and right.

In reply to Premier Holman's cablegram, Dean Williams sent the following:

> I rejoice with you in the victorious and righteous ending of the war. May the Press Congress serve humanity by cementing international brotherhood unto world betterment. I approve your suggestion to convene the Congress November 11, the first anniversary of the signing of the armistice which brought the cessation of hostilities and turned the world's thought to problems of peace.

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Gold Bronze Became Dull After Drying.

A country printer submits specimens of bronze work which has lost its luster. He explains the cause by stating that the gold-size was quite stiff, and in order to make it distribute on the rollers he reduced it by adding kerosene. It seemed to work all right and to take the bronze, but when it dried out the bronze did not have any luster. As he expects another job of bronzing he asks what he should do.

Answer.— The addition of the kerosene is undoubtedly what caused the trouble. It would have been better to add a little yellow ink or some drier. Either of these would have softened the size without weakening its retentive qualities. If soft yellow ink or liquid drier are not available the size can be softened with spirits of turpentine.

Rollers Skip Part of Form.

During a telephone conversation a pressman stated that on a Gordon press the rollers seem to jump or skip over part of the form while inking. Being asked to try the printing of sheets while the rollers moved slowly over the form, he found that the rollers inked the type properly. The suggestion was given that he remove the coiled brass spring in the roller-truck arm and stretch the spring. This was done, and, on trying the press at the speed where trouble previously occurred, it was found that the rollers did not skip and the inking was improved by the operation. A study of a trouble of this character should reveal the cause without much delay. Pressmen often neglect to analyze their difficulties, but, instead of doing so, they proceed to experiment in one way or another, and in some cases end up by changing permanent adjustments. Let it be a rule that adjustments are altered only as a last resort, or when all other efforts fail.

Printing Half-Tone Plate by Polychrome Method.

An inquirer asks about the printing of half-tone plates in several colors at one impression, submitting an impression from an old copy of The Inland Printer.

Answer.— The first and best work of this kind we can find came from England. It consisted practically of printing from two half-tone plates of the same subject. Each plate was of a different screen angle and each plate printed in two colors. For example: if the view was printed with two plates, the first one, we will say, is of a 100-line screen, while the second one will be of 150-line screen of a different angle. The plate is locked up in a chase for a Universal press and is made ready in black ink. After that the press is washed up and a spot of Persian orange, and a similar amount of peacock, or turquoise, blue is placed on the extreme right and left side of the rollers and allowed to distribute until the colors faintly blend in the center. The vibrator is next lifted out, the plate is put on and an impression is pulled. When ready to run, the plate will show a fairly strong color at top and bottom, and rather faint in center. If another press is available, the other half-tone is locked up in the same manner, but a straight color is used, which may be a blue, brown or a gray-black. This plate will be of finer screen than the first. If a suitable combination of colors is chosen, the effect will be pleasing; especially the superimposed color will be attractive. Owing to the need of preventing the colors from running together too much, the lateral movement of the vibrator should be diminished or dispensed with entirely. Landscape and marine plates lend themselves to this method to better advantage than other subjects.

5–7

Calcium Sulphid for Luminous Printing.

In a recent letter a Western printer stated that he wished to secure a powder to dust on a printed impression in order to secure a luminous effect in the dark. The following data relate to luminous calcium sulphid: This substance is of a creamy white color and emits an odor of hydrogen sulphid in moist air. It is phosphorescent in the dark after exposure to the light. It is used in depilatory compounds, but is not employed otherwise in pharmacy or the arts. There is another phosphorescent powder made by compounding a mixture of calcined oyster-shells, caustic lime, calcined sodium chlorid, sulphur and calcium sulphid. The materials are powdered by impact pulverization, then bolted through fine fabric. It may be ground in varnish thereafter. A similar compound, called "Canton's phosphorus," is made by mixing two parts of burnt oyster-shells and one part of sulphur. We understand the foregoing materials are employed by paintmakers for luminous paints.

How the Shrinking of Stock Almost Spoiled a Job.

A Chicago printer, after reading a recent article in The Inland Printer regarding the seasoning of paper, became reminiscent and related the following experience with unseasoned stock. He states: "I had a rush order of eight reams of sixty-pound S. & S. C. stock. The job was to print a government land plat of several sections in New Mexico. The key-plate was a large zinc plate and it was run off without trouble. The second form was a number of red squares that had to register accurately into parts of the plat. There was no trouble registering the small squares that printed close to the grippers, but there was trouble when it came to strike in the square that came close to the opposite edge of the plate. We had to saw the red zinc in two, as the sheet had shrunk at least eight points on the second day after printing the black. Sheets pulled from the center of the pile would not register with sheets taken from the top, although the gripper margins were perfect. We finally had to finish the red form without the small square near the tail edge of the sheet. As the acceptance of the job depended on the plat being properly marked by the red squares we had to stamp the small square that would not register on the press by hand. This was done by using a rubber stamp and a roller charged with the red ink. While the work was performed slowly, it was finally finished and delivered. Just think of the predicament I would have been in if I had printed the red form first instead of the key-plate, and it would have been done only for the suggestion of the pressman, who must have had a premonition of what was to happen. I might

say that on all register jobs thereafter I made it a point to have the stock in the house and opened up and laid out for weeks before the form went to press." The foregoing occurrence dates back to the early nineties, before the World's Fair was held in Chicago. At that time the vagaries of stock were not so well understood as now. Doubtless, at this period, no pressman would undertake a similar job on S. & S. C. stock that was not adequately seasoned unless he had two presses and could follow one form immediately by the other color form. Surely we live and learn.

A Split Paper Overlay.

A pressman submits an overlay for a square-finished half-tone plate. The overlay is made on heavy enamel stock. With a sharp knife a light incision is made in the paper, and the surface is stripped off where the high light portions of the design appear. This plan is carried out, leaving the solids and middle tones represented by the original thickness of the paper while the high lights are represented by about one-half the thickness of the stock. As the half-tone plate did not have the marginal line it was necessary that the high light part show a delicately printed edge. This was accomplished by cutting the overlay about one point inside the edge of the impression and then scraping the enamel uniformly from the stock about another point inside the cut off edge. In the printed impression the result showed a marvelously clean and sharp print without any dark dots. While the results are satisfactory, we judge that the time-ticket for make-ready of overlays of this kind will show a comparatively heavy cost as compared with a mechanical overlay of the same subject. In a catalogue having, for example, fifty half-tones of this size (1 by 2½ inches) one can readily imagine the difference in time consumed in making ready these plates by hand-cut overlays of the type mentioned and by the prevailing mechanical methods. If pressmen were to consider the time saved by the new method, very few hand-cut overlays would be used.

WATERPROOFING DRAWINGS.

A writer in the *Engineering News-Record* calls attention to the fact that by the use of a solution composed of gum rubber and benzol, drawings can be waterproofed so they may be used in wet places. Benzol dissolves rubber, and the compound thus formed will keep in any climate and under any conditions. As benzol is inflammable, it should be kept in a safe place in a covered jar. If the proper precautions are taken in its use, however, it is not dangerous.

Put a piece of rubber about four inches square into a quart jar, and to this add one-half pint of benzol. The rubber will soon swell to three or four times its former bulk and will be ready for use in about twenty-four hours. To prepare for use, take about half the above quantity and put it in another jar for thinning down. If drawings are to be coated, use a rather thin solution that will spread well under a brush. The drawing should be coated on both sides. For use as an adhesive, the solution should be fairly stiff, so that if it is desirable afterward to separate the joined parts it can be done more readily than if thin paste is used. There are cases where large tracings and blue-prints must be made up of smaller sections, and for this work the paste is invaluable, as the joints will not be crimped out of shape and alignment.

When some of this solution was accidentally spilled on a dirty drawing the benzol was mopped up with a rag and the rubber was rolled up into a ball. The drawing was cleaned very nicely during the operation. This suggested an additional use for the preparation.

Rubber bands instead of pure gum rubber were tried, but it was found that they would not dissolve, merely swelling to many times their former size.

HALF-TONE PRINTING ON BOND-PAPER.

BY EUGENE ST. JOHN, IN *The American Pressman.*

THE texture of the screen of half-tone plates to print on bond-paper should not be too fine, screens of from 110 to 133 lines to the inch printing best.

A good stiff ink, finely ground, should be used and, if black, one that is toned with purplish blue. Cover-inks also print well on bond-paper. The average job-ink is not viscous enough, but will generally answer if stiffened with either cover-ink or No. 8 varnish. Sodium silicate may be used to stiffen black ink, but as it is alkaline it kills the luster of the ink, causing it to appear flat.

An excessive squeeze is used in printing on bond-paper. It is important in order to avoid squashing of the ink between the half-tone dots to have the rollers set light. A well-seasoned roller is required to properly distribute bond-ink.

The mechanical chalk overlay and the zinc overlay give the best results in half-tone make-ready. The twelve-point chalk overlay-board is used for bond-paper. The overlay is carried as close as possible to the draw-sheet.

If hand-cut overlays are used they should be made stronger than for use on coated paper. After the impression has been leveled with tissue, the several tones of the plate are taken care of with increasing thicknesses of onion-skin tissue or folio. Where the subject of a half-tone is well defined and surrounded by a sky or vignette, the entire subject should be overlaid with a sheet of, say, 25 by 38, 60-pound print-paper.

When printing vignette half-tone plates, the overlays should start on a weak impression, which shows the edges of the vignette just printing. The center of the plate will not be printing. In marking up such an impression for overlaying, the edges are missed by a nonpareil when making the outside tracing for patching. Successive smaller tracings inside should be about equidistant at their edges. The nonpareil between the edge and the outside tracing should be skived, chamfered or beveled to the edge, and the edge itself to the depth of a point or two, no more, cut away. This sort of an overlay will give the delicate fade-away effect. But if the edge is cut away to the depth of, say, a nonpareil the impression will be taken away from the inside of the edge and come back on the edge and cause it to print heavy, which is what we want to avoid.

When printing on bond-paper or other hard, uncoated surfaces it is better to make ready on the paper to be printed. When making a beveled overlay use heavy ledger stock. The edges are best beveled with sandpaper.

When printing very heavy half-tone forms on bond-paper, it is not necessary to slip-sheet the work if excessive squeeze is used and the color carried light. If the cylinder press is fitted with a gas-burner, it will not be necessary to slip-sheet at all when inks are not superposed on each other.

If it is desired to print on one side of the sheet with no indentation showing on the reverse, it is only necessary to pull an impression on the paper used, cut the impression exactly to its edges from the sheet and securely paste this cut-out on the draw-sheet in register with an impression thereon. This cut-out on the draw-sheet acts as a male die does in embossing and effectually prevents the impression from showing on the reverse of the sheet.

A CLASS PAPER.

When the late Bill Nye was planning to start his weekly paper, a friend one day propounded this question:

"Bill, is your paper intended to reach any special class?"

"You bet," replied the bald-headed humorist, "the class that has two dollars."— *Team Work.*

THE RURAL "SCOUTS."

BY EDGAR WHITE.

NO department of a country newspaper contributes more to its strength and popularity than its corps of township or district correspondents. The rural writer is at all times an active agent and advertiser of his paper. His influence in his neighborhood is of as much value as his weekly letters; his people think if "Joey" Johnson is "on the *Tribune*" it's bound to be all right. For a great many years the neighborhood correspondent has been a sort of "free rover"—could select his own subjects and method of writing them. Sometimes this has resulted in amusing incidents. One north Missouri correspondent always chronicles the arrival of the stork with four lines of verse, which make only an approximate attempt at meter and rhyme. Still, it has never failed to please the subjects, and the people about Cherry Box declare the unusually frequent visitation of the long-legged bird to their community is largely due to the poetical description of his visits.

Our experience on the Macon (Mo.) *Republican* has been that it greatly helps the rural news service by sending out suggestions and instructions at intervals. Here's a circular letter that resulted in a considerable increase of enthusiasm among the "scouts":

"One of the big helps this paper is counting on this year during the campaign for better roads, improved methods of agriculture and stock-raising, and local development generally, in the interest of the national emergency is our staff of 'scouts'—neighborhood correspondents.

"These writers can aid materially in doing the big work there is to do.

"From the start of the war the Government realized that its right hand of defense was the newspaper. Without it no progress whatever could have been made — the importance of the things there were to do could not be made known to the people.

"The usefulness and the efficiency of the newspaper depend upon the enthusiasm of the men who write for it. If they are inspired with the energy to help along, the paper can be made a great power for good.

"But can a correspondent in an out-of-the-way township help on such a big undertaking?

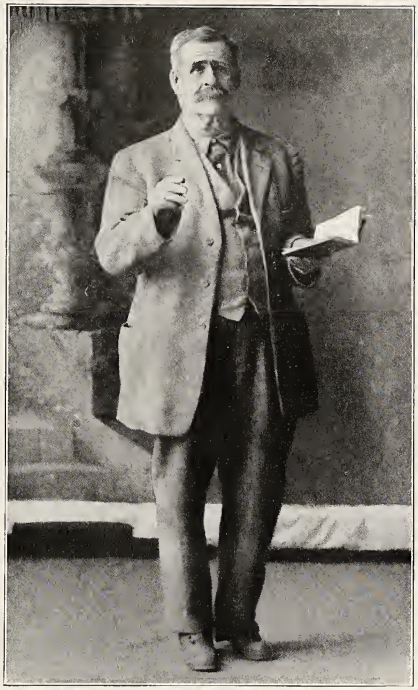
"He can, immensely! He is right in the heart of production, and after all is said and done it is production that is going to win the war for human liberty. The local correspondent knows all the tillers of the soil and how they go about their daily work. He knows their capacity, their ambition, their loyal willingness to do the very best they can.

"This is an era of transformation. The big things of the neighborhood are the stories of production, of new methods, of discoveries that will help to supply human needs. Instead of writing long accounts of deaths, marriages and social parties, we want you to use the space and effort in interviews with farmers about how they are going about their planting, with stockmen regarding the results they have obtained in breeding high-grade animals, with women about their poultry-yards and their gardens, and with the school-teacher as to how her students are faring in testing seed-corn and studying problems of the dairy.

"These and others like them are the stories of today. They tell of human hope and accomplishment and they will be read eagerly by every man, woman and child because the subjects are understood and worth while.

"Newspaper space today is more valuable than it ever was before. It is necessary that it be economized to the limit and yet every real newspaper editor will gladly make room for something that will help. The neighborhood news department can be made the most valuable feature as an exchange for the presentation of views by practical men. It will be so important that people will cut out the discussions and paste them in their scrap-books.

"Every man on the farm is constantly experimenting with the forces of nature and discovering some new thing. Sometimes it is a better way to get rid of devastating insects. Again it is an original method of conserving the water supply in the spring against the drought of July and August.



Prof. J. C. Walker,

"Old Bloomington," who will spell against anybody for the world's championship. For forty years a teacher of district schools, and also correspondent for *The Macon Republican*.

"While there are any number of smart men in Missouri, no one person knows it all. New and better systems are being constantly worked out by enterprising men. The newspaper is the natural avenue for the general distribution of the ideas and methods of practical men.

"From this the neighborhood correspondent will catch the idea. It rarely happens that the farmer has time to sit down and write for the paper a detailed account of his experiments and their results, but, no matter how tired, he is willing to tell his story to the correspondent who will transmit it to paper.

"Here is another thing: The local correspondent, as press-agent of his section, should make every effort to bring before the public the underground resources. This feature of Missouri's wealth has hardly been touched. It is known that in many counties are vast areas of coal, but there are other things of equal value that might be developed. For years yet there will be a large and ever-increasing demand for oil, shale, clay, cement rock and so on. When a correspondent runs across

indications of any of these things he has got a good news-story, one which, if given the proper treatment, is very likely to result in prospecting and development, and increased prosperity to his section.

"We want our correspondents to get this idea — that the big subject is Missouri land and Missouri people, and that the combination is a tower of strength to our Government in its time of need."

Even at the cost of some effort and expense it will pay the newspaper publisher to secure representation by correspondents in every district in his county. It is presumed by advertisers that the paper has a circulation wherever it has a correspondent, and that the correspondent will constantly endeavor to increase the number of subscribers in his section. Thus a county well covered by neighborhood writers brings the paper up to the highest value in the eyes of the observing merchant. It is a proof to him that his announcements will enjoy a wide reading.

Then, the neighborhood news letter encourages farm advertising, a feature that is beginning to become one of importance for country publishers. When a farmer understands there will be a representative on the ground to write up his stock sale he is glad to send the paper a big display announcement in advance.

On our list of between twenty-five and thirty neighborhood news writers is Prof. J. C. Walker, "Old Bloomington," he signs his letters, who says he has been contributing for forty years. He knows more about the history of the paper than any one now connected with it, and frequently his letters contain well-written editorials. Professor Walker offers $10 reward to any linotyper or proofreader who discovers a misspelled or a misused word in any of his letters. He has recently issued a challenge to spell against anybody using the English language.

J. Jeff Buster, now residing at Marceline, claims to have been the county pioneer correspondent of Missouri. One night, in the winter of '65, he read a sketch at the Friday night Literary at Kaseyville. The sketch was nothing but the little things that had happened about Kaseyville during the week, but because of its personal touch the crowd voted it the best contribution of the evening. That gave Mr. Buster the big idea, one of the great secrets of making a county newspaper popular. So he took his sketch to the county-seat and showed it to Col. Clark Green, editor of the *Macon Times*. Colonel Green was an exceptionally well-educated man. He read it and laughed. But he was amazed when Buster suggested that he print it.

"Print that stuff, Jeff?" he cried. "Why, people will think I've gone crazy!"

The items were about farmers who had painted their barns, bought a new team, swapped cows, or "had a calf to get her leg broken."

"You print it," insisted Buster, "and I'll bring you in thirty new subscribers from Kaseyville within a week!"

Colonel Green, with some reluctance, finally consented, but with the stipulation that Buster's full name be signed to the "News from Kaseyville."

Buster did better than he said. He sent in forty new subscribers. Then Colonel Green, despite his long experience, realized he had learned a new trick in his trade, and was quick to admit it. He employed Buster to travel over the entire county and establish county correspondents so thick they'd tread on each other's toes. In a year the *Times* was the leading newspaper of the county, and carrying all the advertising it had space for.

Buster laid down this newspaper philosophy to his chief: "The most interesting thing to people is what happens to themselves and to folks they know. Sounds a bit selfish, but it's the way the Lord made 'em."

DIE-STAMPING ON A PLATEN-PRESS.

BY ROBERT F. SALADÉ.

Although steel die stamping should be done on a regular die-stamping press, built expressly for the purpose, yet it is possible for the typographic printer to do this work on a platen-press with little difficulty. This article should be of particular interest to the smaller-town printer, who does not own a regular die-stamping press, and who may be called upon occasionally to produce a small order of stamping in a hurry. It has been prepared especially for printers of this class.

Ordinary printing-ink will not do for steel die stamping, however. Engravers' ink is essential for the purpose. This can be secured from any of the large printing-ink manufacturers. An inking-brush, such as is used by plate-printers and die-stampers, is also required for depositing the engravers' ink in the crevices of the steel die. A brush of this kind may be bought from an engravers' supply house.

In working a steel die on a platen-press it is necessary to have the die type-high. If the die is lower than type-high it can be made the required height by gluing small sections of leads and slugs on the back. The die is locked in a chase, in the same manner as a form of type. In locking up the die it is advantageous to use metal furniture around the die, so as to fix it firmly in position while it is on the press. With wood furniture around the die there would be the possibility of its moving slightly during the stamping operation, which movement may damage the counter-die.

The process of making ready the counter-die, inking and wiping the die, is as follows:

First, remove the inking-rollers from the press. Second, have the engravers' ink and the inking-brush ready for use. Third, remove the tympan and glue a sheet of strawboard, about an inch larger all around than the size of the stock which is to be die stamped, on the platen. Fourth, place the form containing the steel die on the press; ink the die with the engravers' ink and inking-brush in such a manner that the ink is "painted" into the engraved detail of the die. Wipe off from the *surface* of the die all of the ink which has been smeared there with the brush. This wiping may be done with tissue-paper or clean newspaper. Fifth, take an impression of the die on the strawboard foundation. Sixth, glue a small piece of wedding bristol-board over the place where the printing has been done on the strawboard. Seventh, take another impression of the die on the piece of wedding bristol-board. After this is done take a sharp knife and cut away all blank parts of the bristol-board, leaving the printed lines which form the detail of the counter-die.

Another piece of wedding bristol-board is then pasted over the first piece; the die is inked and wiped as before; all blank parts of the bristol-board are cut away; and, after taking a number of impressions of the die on blank sheets of newspaper, the counter-die will have been "pounded up" ready for the regular stamping operation.

Set the guides on the margins of the strawboard so that the printing and embossing will appear in the proper position on the stock. Carefully ink and wipe the die after each impression. The success of good die-stamping depends to a great extent upon careful inking and wiping. After a little practice the pressman will learn how to ink and wipe the steel die to the best advantage. The counter-die is much the same as a counter-die used in plain embossing, with the exception that it need not be so hard.

TYPOGRAPHICAL.

She had been married twenty years,
Rang the glad silvern chimes;
But oh, that printer — hence her tears —
He made it "twenty times."—*Exchange.*

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

New York Master Printers' Association Elects Officers.

At a meeting of members of the New York Master Printers' Association, held in New York city on January 9, the following officers were elected: President, George J. Hurst; vice-president, Charles Edgar; treasurer, George M. Ritterbrand; secretary, C. Irving Hall. Trustees: W. A. Sitzler, William J. Weber and Louis A. Liebs.

A. W. Q. Birtwell.

A. W. Q. Birtwell, who for the past four years has been Chicago district manager for the George H. Morrill Company, manufacturer of printing-inks, died Christmas morning. Prior to taking charge of the Chicago office he was auditor for the same company in the main office at Norwood, Massachusetts.

Henry A. Zeiders in New Position.

Henry A. Zeiders, formerly of the Evangelical Publishing House, Harrisburg, Pennsylvania, is now superintendent of the printing-plant of Whittet & Shepperson, creators and producers of distinctive sales literature, Richmond, Virginia. As printer for churches, professional men and individuals, Mr. Zeiders occupied a unique position in Harrisburg, where some of the most exclusive work was done by him. He is especially interested in work of this kind, and has given it more serious attention than is usually thought necessary.

Franklin and Sickler Companies, of Philadelphia, Consolidate.

On January 1, 1919, The Franklin Printing Company, founded by Benjamin Franklin in 1728, and the A. H. Sickler Company, established in 1876, both of 514-520 Ludlow street, Philadelphia, were consolidated under the name of The Franklin Printing Company. The officers of the new firm are as follows: President, Charles T. Brown; vice-president, Robert N. Fell; treasurer, Edward C. Richter; secretary, William W. Fell; chairman Board of Directors, E. Lawrence Fell; general manager, J. P. Richards; assistant general manager, Harry W. Hess.

Both the Franklin company and the Sickler company are large printing firms that have for a long time been known throughout the United States as leading producers of the best color-printing, de luxe catalogues, advertising literature and other work of this class.

The consolidation of these plants brings together over forty cylinder presses, forty platen-presses of various kinds and sizes, type-casting and line-casting machine departments, complete binderies, and hand-composition departments equipped with steel furniture and the newest display type-faces in series. There is also an offset department, equipped to produce the finest of colorwork.

Records collected and preserved by The Franklin Printing Company show that it was established by Benjamin Franklin in 1728. The firm-name was then B. Franklin & H. Meredith, and the first place of business was at 51 High street (now 135 Market street). After various removals the business was finally moved to its present location in 1889.

Grand Rapids Concern Issues Important Announcement.

THE INLAND PRINTER has received an announcement, signed by Henry L. Adzit, especially well known in printing-trade circles of Detroit and Grand Rapids, Michigan, from which we quote as follows:

In line with the progressive policy of the concern we have separated the Electrotype Division and the Printers' Supply Division of the Grand Rapids Electrotype Company into two distinct firms.

The Electrotype Division will retain the old name and has been incorporated with Henry L. Adzit as president, E. J. McIlhiny as vice-president and manager and F. P. Adzit as secretary and treasurer. The Printers' Supply Division will be called The Adzit Printers' Supply Company, with Claire L. Fox in charge.

Henry L. Adzit will continue to act as the general manager of both firms, as well as of The Adzit Electrotype Company, of Detroit.

These changes are being made with a view of better enabling us to maintain the high standard of efficiency in both departments for which we are always striving.

The Merchant & Evans Company Establishes Enviable Record.

Hats off to the manufacturer in any line who "sticks to the last" and renders satisfactory service to his clientele over a period of years. Alongside the short average life of business and manufacturing concerns generally, the record of The Merchant & Evans Company, Philadelphia, Pennsylvania, and Chicago, Illinois, stands out as a monument to business foresight and acumen, and service to its customers. For over forty years now that company has been engaged in the production of mixed metals made of the so-called white metal alloys. The smelting-plants of The Merchant & Evans Company, located at Philadelphia and Chicago, annually produce an enormous tonnage of all grades of solder, babbitt and type or newspaper metals. During those forty years the most exacting requirements of the United States Government, we are informed, have been met with promptness and strict adherence to formula.

Committees Appointed for Printers' Supplymen's Club of Chicago.

At a meeting of the Printers' Supplymen's Club of Chicago, Illinois, held January 3, E. J. McCarthy was elected president, C. P. Evans, vice-president, and Will S. Menamin, treasurer. Charles H. Collins continues in the office of secretary. This event marks the club's entrance into its fifth year of activity. Since the meeting, President McCarthy has announced the appointment of committees as follows:

Membership Committee: A. C. Hammond, George E. Crane, A. W. Hall, H. L. Ditzler and Harry Hillman.

Auditing Committee: C. N. Stevens, A. J. Cline and E. W. Wiese.

Wiebking Engraving Company Purchased by Robert Wiebking.

The engraving business of Wiebking, Harding & Co., established by Robert Wiebking in 1896, and which has been operated for the past five years as a branch of the Western Type Foundry, has been purchased by Mr. Wiebking. As sole owner, Mr. Wiebking will continue the business under the name of the Wiebking Engraving Company. The plant and offices are at 1113 Newport avenue, Chicago, Illinois.

C. H. L'Hommedieu Joins Barnhart Brothers & Spindler.

Announcement has been made to the trade of the appointment of C. H. L'Hommedieu as manager of the Chicago sellinghouse of Barnhart Brothers & Spindler, typefounders and dealers in printers' machinery and supplies. Mr. L'Hommedieu has for some years been identified with the Western Type Foundry, St. Louis, Missouri, principally devoting his time and energy to the Chicago office of that company, which was taken over by Barnhart Brothers & Spindler at the beginning of the new year.

Mr. L'Hommedieu is widely known in printing-trade circles, where his pleasing personality and comprehensive knowledge of the printing business have drawn to him a wide circle of friends. The combination of L'Hommedieu and Barnhart Brothers & Spindler is a good one; the association should prove pleasant and profitable to both.

Wisconsin School of Journalism Has Its Biggest Enrolment.

With 128 students this term, the four-year course in journalism at the University of Wisconsin has the largest enrolment in its twelve years' history. This is an increase of 46 students since January 2. The largest number of journalism students heretofore was 116 in 1915-16, before men began to leave for military service.

Of the 46 who entered this term, 40 are men, bringing up the total of men students to 49. Only 9 men were enrolled last term, when there were 73 women.

There are 53 freshmen in the course in journalism this year, of whom 28 are women and 25 men. This is the largest number of beginners that the school has ever had.

Only 11 men who were in the course in previous years succeeded in getting released from military service to re-enter the university this term. Most of the others are overseas.

San Mateo, California, Papers Change Names.

The News-Leader Publishing Company, San Mateo, California, has changed the name of its afternoon daily from *The San Mateo County News* to the *News-Leader*. The weekly, published on Thursdays, will be known in the future as the weekly edition of the *News-Leader* instead of the *San Mateo Leader*.

The San Mateo County News is a flourishing daily with a large circulation and is the only daily publication in San Mateo County. It was established in January, 1914. The *San Mateo Leader* was founded about thirty-five years ago and is the oldest paper in San Mateo.

The new name adopted for both papers, *News-Leader*, is a combination of the former names of the daily and weekly.

John D. Bromfield is the president of the publishing company and editor and manager of both publications. Al C. Sweetser is the secretary of the company and its advertising manager.

Universal Em-Measuring Table.

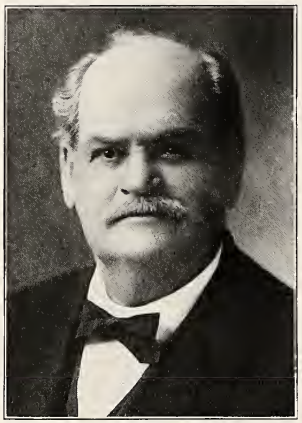
E. J. Schlegel, who operates a trade-composition plant at Portland, Oregon, has worked out a table for determining the number of ems in any amount of type-matter. While the mass of figures in his table, which occupies a sheet of ledger-paper 17½ by 9 inches in size, tends to frighten one at first glance, its utilization is really quite simple. The "key" is found in a small table in the lower right-hand corner of the sheet, which gives the number of ems of the different sizes of type in a line of a given number of pica ems. With the key number determined, the user refers to the intersection of a perpendicular column of figures under that key number in the large table with a horizontal line following out the number of lines, and there he finds the number of ems in the composition.

Mr. Schlegel not only uses these tables for distribution among his printer customers to advertise his own business, but offers them to other trade-composition plants for the same purpose. Space is left blank at top for imprinting name of firm sending them out.

Tables of this nature are especially valuable, if carefully used, as they minimize the danger of errors in figuring composition which are so likely to occur when figuring each individual piece of work in the ordinary tedious manner.

William Horatio Bates.

William Horatio Bates, president of S. C. Toof & Co., Memphis, Tennessee, one of the largest printing and binding establishments in the South, passed away November 26, 1918, having reached the ripe old age of seventy-seven. In chronicling the death of Mr. Bates the Memphis *News-Scimitar* wrote in part as follows: "In the death of



William Horatio Bates.

William H. Bates, Memphis has suffered a great loss. He was an industrial and moral asset that it will be difficult to replace. He was a doer of things, and he was interested in everything that made for the uplift and advancement of the city." Realizing all this and the high standing of S. C. Toof & Co. as a business institution, it is obvious that the printing business, too, has suffered a great loss in the death of this notable man.

While a lad Mr. Bates worked at odd times as a printer for his father, who was editor and founder of the *Christian Evangelist*, a magazine which is now published at St. Louis. Mr Bates went to Memphis in October, 1863. Here he was employed as journeyman printer and foreman on all the old-time Memphis newspapers, the *Argus*, the *Bulletin*, the *Appeal* and the *Avalanche*. Later on, he took charge of, and conducted for a number of years, the printing establishment of the old Memphis & Charleston Railway.

The printing firm of S. C. Toof & Co. was established by S. C. Toof April 24, 1864, on Court street, Memphis. In 1876 Mr. Bates, whose sister Mr. Toof had married, bought an interest in the firm, for which he paid $2,000. In 1884, when the business had grown so as to make larger quarters imperative, Mr. Toof and Mr. Bates bought the four-story and basement building then known as 276 Second street. On January 1, 1900, S. C. Toof & Co. incorporated with Mr. Bates as vice-president, and in 1910, after Mr. Toof's death, Mr. Bates was elected to the presidency, which office he filled until his death, although serious illness kept him from his duties for a long period.

National Machine Company Announces New Large-Size Platen-Press.

Announcement has been made through the trade by the National Machine Company, Hartford, Connecticut, that it has perfected and is now ready to market the new "17 by 25 Liberty," a platen-press. This machine is designed to handle printing and embossing, and light creasing and cutting jobs too large for a smaller platen and too small for a cylinder press.

Specifications of this new press, as outlined in the company's announcement, indicate some interesting and practical features. Four form-rollers are employed, thus insuring good distribution, while ample facilities are afforded for adjusting the rollers. The press is also equipped with roller trips. Other features are three-quarter length vibrators, automatic platen guard, instantaneous adjuster-bar, automatic counter, unbreakable steel frisket frame, depressible grippers, treadle chase-latch, steel rocker seats, etc.

The press, we are informed, has a range of speed up to 1,400 impressions per hour and requires a one-fourth horse-power motor.

Fatthauer Back to Cincinnati.

J. Harry Fatthauer, for the past two years assistant manager of the Standard Printing Company, Louisville, Kentucky, has resigned to take the position of general manager with the Spokesman Printing Company, Cincinnati, Ohio. This new company succeeds Cohen & Co., which firm has been in business for thirty-two years. Before going to Louisville, Mr. Fatthauer was sales manager of The Circular Advertising Company, Cincinnati, Ohio.

Miller Saw-Trimmer Company Employees Insured Without Cost to Them.

During the recent holiday season The Miller Saw-Trimmer Company, Pittsburgh, Pennsylvania, handed each employee a folder in which was outlined the company's plan for furnishing all employees with insurance at the expense of the company, and without physical examinations. As other firms are establishing this practice from time to time, we consider the publication of the rules governing this insurance should prove interesting to our readers. We quote from the announcement:

All employees one year or longer of continuous service to receive $700, to which will be added $100 at the completion of two years of continuous service hereafter, and an additional $200 at the completion of four years of continuous service from this date.

All employees not eligible as above, by reason of length of service, but who are now employed as of November 1, 1918, to receive $500 of insurance, to which will be added $100, and $200 for additional years of service in accordance with the above terms.

In the event of your death, this insurance will be paid your beneficiary, $100 as a cash funeral benefit, the balance in twelve monthly payments.

The Whitaker Paper Company Continues to Expand.

Undoubtedly many of our readers will be interested in the fact that The Whitaker Paper Company has purchased for approximately $500,000 the business of The Peters Paper Company, of Denver, Colorado, which will be continued as a going concern with its present personnel intact. The Denver company, however, will be operated as a division of The Whitaker Paper Company.

The merger of this business into the larger business of The Whitaker Paper Company is a logical step in the extension of The Whitaker Paper Company service, which already covers the United States east of the Mississippi with a blanket distribution. Similar purchases in the past have included the properties of the Bay State Paper Company at Boston, The Smith-Dixon Company at Baltimore, The Burr Paper Company at Detroit and The Momberg-Albrecht Paper Company at Cincinnati, all of which, together with numerous smaller divisions and branches, are practically self-governing local concerns in the cities in which they are situated.

Alexander A. Stewart.

The printing-trade has lost one of its best-known men in the death of Alexander A. Stewart of Boston, who died at his home in Arlington, Massachusetts, Monday evening, January 6, as a result of pneumonia.

Very few men have had a greater influence during recent years in influencing modern typographic style than Mr. Stewart.

When a group of printers of Boston, some fifteen years ago or more, consisting of George H. Ellis, Capt. J. Stearns Cushing, George H. Simons, J. W. Phinney and others, undertook, in coöperation with Samuel F. Hubbard, superintendent of the North End Union, Boston, to establish a modern apprenticeship school in order to develop a sound apprenticeship system for the printing industry, Mr. Stewart was selected as the one man in the country best fitted as instructor. Mr. Stewart continued in this capacity throughout its entire history, and wielded a great influence.

As a result, the success of the North End Union School of Printing in the training of apprentices became widely known, and frequently delegations from different parts of the country, and occasionally from foreign countries, would visit the school to see the work being done and the man who was directing the school's activities. Countless reports have been printed, both of a public and private nature, in which reference and high commendation is given to the great work which Mr. Stewart performed for some fifteen years at the North End Union.

Some three years ago this school was taken over by the Wentworth Institute, of Boston, and Mr. Stewart was selected to guide the destinies of the new department of printing and the graphic arts of this large institution, in coöperation with the local and national Typothetæ Education Committees, and while the conditions of war, which have prevailed throughout the country during the establishment of this school at Wentworth Institute, have kept the number of students from being as large as hoped, nevertheless, through the work of Mr. Stewart, the instruction has been placed upon a sound basis, and the classes in printing at the Wentworth Institute are recognized as of a very high order in the kind and thoroughness of instruction given.

Mr. Stewart was the author of a large number of booklets and leaflets upon many phases of printing, his "Dictionary of Printing," some time since out of print, being one of his leading publications. He also contributed numerous articles to the trade press, and his counsel was sought by a great many instructors in printing and employers throughout the country.

Mr. Stewart was also active in assisting the chairman of the United Typothetæ of America Committee on Education in editing the U. T. A. Typographic Library, consisting of sixty-four volumes, a number of which were written by Mr. Stewart.

Funeral services were held at his residence, 122 Appleton street, Thursday, January 9, and interment was made at Beverly, Massachusetts. Dr. Frederick W. Hamilton, the educational director of the United Typothetæ of America, conducted the funeral services, which were attended by delegations from the various printing and allied trade organizations of Boston.

The Lee Press Celebrates Its First Anniversary.

The Challenge Machinery Company, Grand Haven, Michigan, advises THE INLAND PRINTER that its Lee press had in December completed the first year of its existence. This machine, a simplified and moderate-priced two-revolution cylinder press, is peculiarly adapted, we are told, to the small-town combination newspaper and job-printing plant. The publisher may use it to print his newspaper where he can not afford to install one of the more expensive cylinder presses and yet he can produce many items of job-printing with it which are beyond the scope of his platens or the ordinary drum type of cylinder press. These advantages are no doubt responsible for the fact that the Challenge company is able to report a remarkable sale as well as receipt of commendatory expressions from many satisfied users.

The Lee press is made in one size only, the bed being 26 by 38 inches, capable of accommodating a form for a 24 by 36 inch sheet. It is, in keeping with the times, a thoroughly standardized machine.

Seventy Years on the "Boston Transcript."

In the passing of John D. Whitcomb, at Boston, Massachusetts, on January 9, a career was closed which will probably stand as unique, in one particular at least, for some time. Mr. Whitcomb's record was seventy years' employment on one newspaper, the *Boston Transcript*, on which publication he started as errand boy and apprentice in the jobroom in the year 1848 and finished with his life as superintendent emeritus of the composing-room. He took time off from his duties only to "do his bit" in the Civil War.

A brief history of this remarkable individual, who would have reached the age of eighty-five years had he lived six days longer, should prove interesting to all readers of THE INLAND PRINTER. We quote from the *Transcript* of January 9:

In the fall of 1863, on coming back to Boston, Mr. Whitcomb returned to the *Transcript*, where in the job-office he had charge of the presswork. In October, 1864, he became a corrector of proofs and afterward was a proofreader. In the spring of 1865 he was made superintendent of the composing-room and continued as such until the spring of 1917. Since then he had been superintendent emeritus, therefore his continuous service for the *Transcript* covered three score years and ten.

He long was a member of the Franklin Typographical Society, his admission to the organization dating from 1859. In 1883-84 he served the society as its president.

An event of interest in Mr. Whitcomb's long career with the *Transcript* was a dinner in his honor, in February, 1908, at the Copley Square Hotel, to mark sixty years of service with the paper. His employers, the owners of the paper, and his fellow employees all assembled on that occasion to pay tribute to Mr. Whitcomb's record of long-continued and faithful service.

Babcock Printing Press Manufacturing Company to Enlarge Facilities.

THE INLAND PRINTER has received a copy of *The Evening Day*, New London, Connecticut, newspaper, in which approximately half a page is devoted to an illustrated story concerning the Babcock Printing Press Manufacturing Company's great plant at that place. The item was suggested by the purchase on the part of the Babcock interests of the property of the Reed-Prentice Company, formerly the Brown Cotton Gin Company. The Brown interests, we gather from the story, took over the property of the Babcock company over forty years ago, and so developed and added to the plant that today it covers about seven acres of land on which are buildings aggregating about one hundred and eighty thousand square feet of floor space.

Some interesting historical facts are incorporated in the article in *The Evening Day*, which should prove of considerable interest to those of our readers who like to know something of the men and factors responsible for the advance of the printing business. We quote, therefore, from the article, as follows:

"The original plan for building cylinder printing-presses in New London was arranged with the Brown Cotton Gin Company by George P. Fenner, who had spent several years in the drafting-room of Cottrell & Babcock and of C. B. Cottrell & Sons, and who, having severed his connection with the Cottrell company, determined to build printing-presses himself and formed a partnership for that purpose. At the request of his uncle, Nathan Babcock, the partnership was merged into a corporation under the name of the Babcock Printing Press Manufacturing Company, in June, 1882, and at once commenced business, building the presses entirely from drawings made by Mr. Fenner and under his direct supervision.

"The first press was completed in about six months, and on January 3, 1883, it was shipped to W. W. Ames, of DeRuyter, New York. This machine has been in constant use for thirty-six years and is still doing good work and owned by the original purchaser. Since then over seven thousand

presses have been sold, and are in operation in practically all countries of the world.

"In 1883 the agency for the sale of Babcock presses west of the Mississippi River was taken by Barnhart Brothers & Spindler, of Chicago, typefounders, who have branch houses in all the principal cities of the West and who are still the agents of the Babcock company.

"The unquestioned excellence of the Babcock printing-press is due to the untiring industry and inventive genius of Mr. Fenner. Through all the years of the establishing of the business a fourteen-hour day was the ordinary day's work for him, and, in fact, there was never any limit to the time he was willing to give to the interests of the business. Between 1882 and 1915 he was granted about one hundred patents upon valuable inventions for improving printing machinery, all of which are the property of the company."

Throughout the trying period of the war the business of the Babcock company has been successfully maintained, and, with the additional equipment, it is now efficiently organized for progressive development upon a constantly increasing scale.

Henry O. Shepard Company Holds Annual Meeting.

At the annual meeting of The Henry O. Shepard Company, Chicago, held on Saturday, January 25, the following officers were elected: President, Mrs. J. O. Shepard; vice-president, Mrs. C. J. Shepard; general manager, James Hibben; treasurer, George M. Leathers; secretary, M. F. Kase.

Extensive Growth of Duplex Printing Press Company.

In a special article published in *The Evening News*, Battle Creek, Michigan, January 1, detailing plans for expansion of various manufacturing plants of that city, the Duplex Printing Press Company, manufacturer of flat-bed and tubular-plate perfecting newspaper presses, is given prominent mention. From that paper we learn that the Duplex company is going to more than double the size of its plant, which increase in facilities will treble the capacity of the factory.

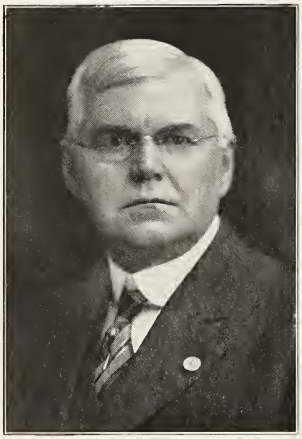
With the completed extension, the Duplex plant will be more than a quarter of a mile long, and will be under one roof from McCamly street to Washington avenue. The new building will be largely of iron and glass, of one lofty story, and somewhat like the present structure in style of construction. The most modern conveniences of manufacturing-plant equipment will be incorporated in the plans. Construction work will go on through the remainder of the winter with such rapidity that the extension will have been completed before midsummer.

The reason for the enlargement is an increased demand for the presses manufactured by the company, During the year just ended a great amount of war work was done in the Duplex plant, but henceforth the company will devote its energies exclusively to the manufacture of presses for the domestic and foreign markets. The orders now on hand, indicative of the popularity of the machines, and the growing demand for them in foreign countries, justify the remarkable increase in this company's manufacturing facilities.

All this growth, of course, means the employment of several hundred more men. Just how many I. L. Stone, head of the company, did not divulge in his interview with the reporter for *The Evening News*. The increased force will be brought together just as fast as the necessary skilled mechanics can be secured until such time as the plant is near its new capacity.

George M. Leathers Elected Director of Chicago Bank.

At the annual meeting of the stockholders of the Austin National Bank, Chicago, held during the month of January, George M. Leathers, treasurer of The Henry O. Shepard Company, was elected a member of the Board of Directors. The Austin National Bank is one of the strongest banks in the city of Chicago, outside the larger institutions of the loop district, and is located in the subdivision known as Austin, where Mr. Leathers has lived for a number of years.



George M. Leathers.

News of the Denver Printing Field.

For several years the State of Colorado has been buying its printing under a statute which provides for maximums and minimums as applied to the paper stock and various classes of composition. During the past two years, when the prices of paper and labor aviated, those who were unfortunate enough to hold contracts have been very badly handicapped. During the present legislature it is proposed that an amendment should be made to the statute covering the regulations attending the printing of the various requirements of Colorado, and a bill has now been introduced providing for the killing of that section regulating the maximums and minimums.

The adjourned annual meeting of the Denver Typothetæ was held on January 16 at the Denver Athletic Club and proved to be an enthusiastic and enjoyable function. The officers elected were: President, T. K. Wonderly, of the W. F. Robinson Printing Company; vice-president, T. C. Egan, of the Egan Printing Company; treasurer, R. W. Bradford, of the Bradford Publishing Company; recording secretary, C. M. Stafford, of the Stafford Printing Company. The above, with C. M. Welch, of the Brock-Haffner Press Company; Orville L. Smith, of the Smith-Brooks Printing Company; J. H. Carson, of the Carson-Harper Company; W. N. Haas, of the Peerless Printing Company, and J. B. Stott, of the J. B. Stott Company, form the Executive Committee. A hearty vote of thanks was accorded President Stott for his services during the year, and the other officers for the interest which they had displayed.

The photoengravers of Denver went on strike on January 16 at noon. Their contract with the employers terminated on the first of the year and repeated conferences had been held with no satisfactory solution of the difficulty. Eventually the matter was referred to the Colorado State Industrial Commission, which awarded the men a minimum of $33.12 a week. The demand of the members of the union was a minimum of $35 a week for a 48-hour working schedule, or $33 for a 44-hour schedule. The employers and men met after the award of the Industrial Commission had been made and the latter flatly refused to accept the award. The result was a breaking off of negotiations and work ceased. The number of employees affected is twenty-seven and the majority are already receiving over the amount which the Industrial Commission awarded as a minimum. The master photoengravers had offered a minimum of $31.50 before the question was referred to the Industrial Commission for settlement.

Chicago Employment Bureau for Returned Soldiers.

To centralize the effort toward placing discharged soldiers in suitable positions upon their return to civil life, an employment bureau, known as the "Bureau for Returning Soldiers and Sailors," has been established at 58 West Washington street, Chicago, Illinois. Similar bureaus have been established in other large cities by the Department of Labor, United States Employment Service.

This bureau has available for industrial enterprise a large part of the nation's choicest manhood. Not only are these men physically fit because of their military training, but they are also strong and full of initiative as well as enterprise.

Employers seeking workers and tradesmen should write the bureau located in their own city, or the bureau nearest them, as the Chicago office is for the service of employers in adjacent territory only.

Annual Meeting of The Inland Printer Company.

The regular annual meeting of The Inland Printer Company was held at its offices on January 25, at which time the following were elected as officers: Mrs. J. O. Shepard, president; Mrs. C. J. Shepard, vice-president; James Hibben, general manager; H. H. Flinn, secretary; Harry Hillman, treasurer.

THE INLAND PRINTER

HARRY HILLMAN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

VOL. 62. FEBRUARY, 1919. No. 5

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing-trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; Chicago Trade Press Association; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; Printers' Supplymen's Club of Chicago; Advertising Association of Chicago.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50; payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions. — To Canada, postage prepaid, three dollars and fifty cents; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES.

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & CO., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & CO., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 35 cents per line; minimum, 70 cents; three lines for $1.00. Under all other headings price is 50 cents per line; minimum, $1.00. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER **Free** to classified advertisers. Remit 30 cents additional if copy is desired.

BUSINESS OPPORTUNITIES.

FOR SALE OR LEASE — In southern California, commercial job business; established nine years; average $6,000 annual business without soliciting; live-wire man could readily increase it; city of 18,000 near Los Angeles; most prosperous city in southern California; owner wishes to quit printing business; reasonable terms; two presses and complete modern equipment; year closing best ever; most beautiful residence city in America, ideal climate; photographs, inventory and terms on application. F 777.

WANTED — One live, hustling printer in each locality to handle our line of sales and order books, duplicate and triplicate, carbon sheet or carbonized; large demand; liberal commission. THE WIRTH SALES BOOK CO., Chicago.

ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, $1; circular and specimens for 2-cent stamp. THOS. M. DAY, Box 1, Windfall, Ind.

FOR SALE.

FOR SALE — One Straight Kidder rotary press, size 28 by 20 inches, printing one color on each side of the web, press equipped to deliver product either flat or folded, speed 8,000 to 10,000 revolutions per hour; machine in perfect condition, has never been used; possession at once. Also one Kidder 30 by 30 inch rotary press printing two colors on the face and one color on the reverse side of the web, for electrotype plates. Also one 36 by 48 inch one-color Kidder roll product rotary wrapping-paper press, one 36 by 48 inch Kidder two-color roll product rotary wrapping-paper press, one 36 by 48 inch Kidder combination rotary wrapping-paper press, printing two colors on one side of the web and one color on the other side, sheet delivery. Also one Kidder 12 by 26 inch perfecting press, with multiple feed and cut and slitting attachments, thoroughly overhauled, quick delivery. GIBBS-BROWER CO., 261 Broadway, New York city.

FOR SALE — Read this list of good machines: Miehle presses, 25 by 34, two 29 by 41, three 43 by 56 and 44 by 61; Seybold cutters, 40, 44 and 54 inch "20th Century," 36 and 40 inch "Dayton," and 54-inch "Monarch," all auto clamp; 32 by 44 and 36 by 48 Dexter job folders; Miller saw with router and A. C. motor; linotypes, No. 1, No. 2 and No. 5; model "B" Intertype; Boston stitcher; cabinets, type, stones from modern large plant; Cox Duplex semirotary newspaper press, 4, 6 and 8 pages, with motor, $3,000; 25 by 34 Hall circular folder with five folds; Seybold Duplex trimmer; large stock and for sale, two-revolution and drum cylinder presses, Gordons and jobbers, paper-cutters. Tell us your wants and surplus machinery you have for sale. WANNER MACHINERY CO., 716 S. Dearborn st., Chicago.

FOR SALE — One Scott No. 3 offset press, size sheet 34 by 46, size of work 33 by 45, 3 sets of rollers, equipped with U. P. M. feeder, practically new; one Parks lithographic transfer press, size of bed 44 by 68, size of sheet 40 by 60, practically new; one Parks double medium geared lithographic press, size of bed 29 by 44, also equipped with gelatin attachment; three lithographic presses, direct drive, size of bed 24 by 23, also equipped with gelatin attachment; one Multiplex display fixture, No. 1, leaves 4 by 7 feet, giving 1,400 square feet display area, with electric light attachment. GUBELMAN PUBLISHING CO., Newark, N. J.

ON ACCOUNT of disagreement among partners, the following machinery will be sold at a bargain: 3 Miehle cylinder presses, 2 Hubert cylinder presses, all equipped with Cross feeders; 1 two-beam Hickok ruling-machine; 1 monotype caster and keyboard, complete; 1 Christianson continuous-feed wire-stitcher; 2 Dexter folding-machines. The above machinery is all in exceptionally fine condition and can be sold for cash only, and can be inspected in working condition; immediate delivery can be made. For further information, write KIMBALL-STORER COMPANY, Minneapolis.

FOR SALE — No. 2 Hartford cutting and creasing press, size 23½ by 31¼, complete with chase and pulleys, first-class condition, having been used only a few months; this press is too small for the owner's requirements and is therefore offered cheap. Address your communications to O. F. SCHMID CHEMICAL CO., Jackson, Mich.

FOR SALE AT A SACRIFICE — 20 Mergenthaler linotypes, Model 1, used by the *Chicago Herald* until its recent merger with the *Examiner;* will set 5 to 11 point; good working condition; $500 each; early buyers get choice. FANTUS BROTHERS, 525 S. Dearborn st., Chicago.

Megill's Patent
SPRING TONGUE GAUGE PINS



QUICK ON

Send for booklet this and other styles.

MEGILL'S PATENT
Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only $4.80.

E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK
From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES



VISE GRIP

Send for booklet this and other styles.

FOR SALE — One of the best equipped printing-establishments in the very center of the great coke region in western Pennsylvania; this will bear investigation; good opportunity for young man seeking a location; best of reasons for selling; act quick. F 792.

FOR SALE — Optimus book and job press, 4 rollers, bed 29 by 43, price $900; Colt's Armory, 13 by 19, price $190; Sanborn 34-inch power cutter, $75; presses in operation and in good condition. POWERS-TYSON PRINTING CO., Grand Rapids.

TWO WAITE STAMPING-PRESSES, in good condition; small press will take dies up to 2 by 4 inches, large press 4 by 8 inches. UNITED STATES ENVELOPE CO., Steel Die Stamping Dept., Worcester, Mass.

FOR SALE — One 38 by 50 Huber printing-press, No. 622, two revolution; one Acme 30-inch paper-cutter, one Latham wire-stitcher, No. 2-R. Write THE LAWRENCE PRESS CO., Columbus, Ohio.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 638 Federal st., Chicago.

FOR SALE — Two new machines; Colt's Armory cutting and scoring, size 28 by 41; Chandler & Price lever cutter, 26-inch; cheap for cash. G. S. RAMSBURG, Somersworth, N. H.

FOR SALE — Labor-saving brass rule, metal borders, type, quads, quoins, cases and frames. Write for particulars. CHICAGO SYNDICATE PRESS, 1751 W. Lake st., Chicago.

FOR SALE — Humana feeder for a 10 by 15 C. & P. press, in perfect condition; a bargain if sold at once. W. C. LEIGH PRINTING CO., Beaver Falls, Pa.

GOSS FOUR-DECK, single-width press for sale; two folders, 4 to 32 pages; 6, 7 or 8 columns; equipped with Kohler system. F 730.

FOR SALE — Model K linotype with extras, $1,800; used 1½ years, A-1 condition. J. W. BRACKETT COMPANY, Phillips, Me.

FOR SALE — Folders: 32 by 46 and 36 by 48 Dexter job folders. WANNER MACHY. CO., 716 S. Dearborn st., Chicago, Ill.

FOR SALE — Seybold cutters: 36, 40, 44 and 54 inch. WANNER MACHY. CO., 716 S. Dearborn st., Chicago, Ill.

FOR SALE CHEAP — One 54-inch Dexter folder, in good condition. F 801.

FOR SALE — Linotype, Model 5; good condition. F 738.

HELP WANTED.

Artists.

ARTIST wanted for high-grade work in western Ohio; must be A-1 figure man, able to handle pen-and-ink, also color work; unusual opportunity for the right man; good salary and moving expenses paid. All correspondence treated strictly confidential. Write fully to F 791.

Bindery.

WANTED — Bookbinder; must be good forwarder and finisher. Also have opening for ruler; good pay; state age and experience. A. J. LAUX & CO., Lockport, N. Y.

FOREMAN for cloth and pamphlet bindery; state experience, age and salary wanted, and give references. LORD BALTIMORE PRESS, Baltimore, Md.

WANTED — One first-class blank-book forwarder, also one first-class paper-cutter. Write BENNETT PRINTING COMPANY, Paris, Tex.

WANTED — An all-around bookbinder, or a man that is a good ruler and can forward. CASPER BOOK MFG. CO., Walla Walla, Wash.

Composing-Room.

PRINTERS WANTED — Two first-class commercial job-compositors; state age, experience, salary expected, and how soon you could come, in first letter; union shop. S. C. TOOF & COMPANY, Memphis, Tenn.

COMPOSITORS WANTED — First-class jobbers and stone-hands wanted for large New York plant; steady position for capable men; union. Give full particulars in application to receive consideration. F 793.

WANTED — German-English linotype operator for magazine and book work; ideal working conditions; steady job. F 795.

LINOTYPE OPERATOR wanted. Address STUBLEY PRINTING CO., 415 State st., Knoxville, Tenn.

Managers and Superintendents.

AN OPPORTUNITY for a first-class working foreman; one that has the ability for superintending; good all-around commercial and catalogue printer, who can get good results in pressroom and bindery, and can handle jobwork economically; have equipment of 4 cylinders and 4 jobbers; young married man preferred. F 790.

Photoengravers.

PHOTOENGRAVER to take charge of one-man outfit. KABLE BROS. CO., Mt. Morris, Ill.

Pressroom.

WANTED — Cylinder-platen pressman in Los Angeles; must be a man of proven experience on high-class work, with the executive ability to handle assistants; union office; scale $27 per week. Address with references. F 789.

Salesmen.

SALESMAN WANTED by printing machinery concern manufacturing lithographing, rotary magazine and newspaper presses; state experience, age, salary desired and territory traveled. F 798.

WANTED — Printing salesman under 25 years of age with good knowledge of printing; opportunity for promotion with one of the leading printers of the State of Indiana. F 783.

INSTRUCTION.

LINOTYPE INSTRUCTION — 17 Mergenthalers; evenings, 35 weekly; day course (special), 9 hours daily, 7 weeks, $80; three months' course, $150; 10 years of constant improvement; every possible advantage; no dummy keyboards, all actual linotype practice; keyboards free; call or write. EMPIRE MERGENTHALER LINOTYPE SCHOOL, 133-137 East 16th st., New York city.

SITUATIONS WANTED.

Advertising Man.

ADVERTISING SERVICE in connection with good printing will build up business; an advertising man wants connection with well-equipped house desiring to render service to customers; can prepare copy for all kinds of printed matter and plan complete advertising campaigns; formerly a printer — expert on layouts which get customer's O. K. before setting a line. If interested, write fully, stating equipment and class of work. F 787.

Advertising Service.

ADVERTISING SERVICE MAN wishes to create department in large printing-office; thoroughly experienced and practical, creates new business, makes own dummies, sketches, and sells prospect; expert on direct literature; will prove ability to concern that is thoroughly in earnest. F 800.

Composing-Room.

FOR PRINTERS INTERESTED IN FOREIGN TRADE — A first-class layout man and proofreader with knowledge of languages, foreign trade and advertising, would like to secure a situation with a progressive office; position must offer opportunities for advancement; now employed in Washington, D. C. F 666.

EXPERT STONEMAN desires change; thorough experience on high-class catalogue and color work; line-up and O. K. press sheets; any locality, but must be first-class job; union. F 788.

FIRST-CLASS, all-around union printer, reliable and steady, desires position as working foreman in good shop in live town; executive ability. Give particulars. F 785.

Managers and Superintendents.

SUPERINTENDENT, at present with one of the best engraving and printing houses in America, desires change; first-class executive of proved ability, thoroughly practical; would only consider proposition from house doing the finest grade of catalogue and commercial work; references. F 794.

PRINTING EXECUTIVE, with 14 years' practical printing experience, is open to engagement; knowledge of costs, estimating, selling and buying; capable overseer of production, or manager of printing-plant. F 797.

Miscellaneous.

MAN, 30, TEMPERATE, INDUSTRIOUS, RELIABLE, with these qualifications: Five years' experience as a practical printer, three-year university training in journalism, special art study in two good schools, three years of reportorial experience on daily papers, one year in trade-paper advertising and correspondence, one year of editing and managing small daily, two years as Sunday editor of large Middle Western daily, six months as assistant editor of important government publication; wishes good connection close to the production end of commercial printing or advertising house of high standing, with assured opportunity of advancement. F 784.

Pressroom.

PRESSROOM FOREMAN, now located in Detroit, Mich., wants position in West (California, Washington or Oregon); 39 years of age; can qualify as general foreman of medium size plant; thoroughly experienced in handling help; can arrange to change on short notice. F 786.

PRESSMAN, who is steady and temperate, wishes to make a change; 12 years' experience on commercial, loose-leaf and form-letter work, experienced on Kelly, Autopress, platens and multicolor, with a little experience on pony and Millers; union. F 657.

PROCESS WORK *—and Electrotyping*

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, $0.72, Post-free. Specimen Copy, Post-free, $0.08.

Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Published by **A.W. PENROSE & Co., Ltd., 109 Farringdon Road, LONDON, E.C.**

Proofroom.

PROOFREADER AND COPY EDITOR of A-1 ability, with 12 years' experience on daily papers and publishing houses, desires position; references; union. H. E. M., P. O. Box 326, Calvert, Tex.

WANTED TO PURCHASE.

WANTED — Secondhand Kidder or New Era roll-feed bed and platen presses, of any size or type, with or without special attachments. GIBBS-BROWER CO., 261 Broadway, New York city.

WANTED — Several used U. P. M. or Cross feeders that are in good working condition, suitable for 56 or 68-inch presses. F 802.

WANTED — Secondhand Perfecto press for immediate delivery; state what you have, with full details in first letter. F 732.

WANTED TO BUY—A small one-man printing outfit, in good condition; must be cheap. F 799.

BUSINESS DIRECTORY.

Advertising Blotters.

PRINT BLOTTERS for yourself — the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout" — new design each month. Write today for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio.

Advertising for Printers.

BLOTTERS, booklets, folders build business. Two-color cuts and copy monthly. Ten-year success. Samples free. Write for 'em. ARMSTRONG ADVERTISING SERVICE, Des Moines, Iowa.

Brass Type Founders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Calendar-Pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes 109 sizes and styles of calendar-pads for 1919; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices.

Carbon Black.

CABOT, GODFREY L.— See advertisement.

Casemaking and Embossing.

SHEPARD, THE HENRY O., COMPANY, 632 Sherman st., Chicago. Write for estimates.

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER — Electric-welded silver-gloss steel chases, guaranteed forever. See Typefounders.

Copper and Zinc Prepared for Half-Tone and Zinc Etching.

THE AMERICAN STEEL & COPPERPLATE CO., 101-111 Fairmont av., Jersey City, N. J.; 116 Nassau st., New York city; 536-538 S. Clark st., Chicago, Ill.; 3 Pemberton row, London, E. C., England.

Counting-Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Cylinder Presses.

BARNHART BROTHERS & SPINDLER — See Typefounders.

Electrotypers' and Stereotypers' Machinery.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches, 3 for 40c, 6 for 60c, 12 for $1, postpaid. THE INLAND PRINTER COMPANY, Chicago.

Embossing Dies and Stamping Dies.

CHARLES WAGENFÖHR, Sr., 140 West Broadway, New York. Dies and stamps for printers, lithographers and binders.

Hot-Die Embossing.

GOLDING MFG. CO., Franklin, Mass. Our Hot Embosser facilitates embossing on any job-press; prices, $40 to $90.

Job Printing-Presses.

BARNHART BROTHERS & SPINDLER — See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty.

Name-Cuts.

NAME-CUTS — Have an attractive Name-Cut made. For all printing purposes. Letter-heads, cards, advertising, checks, envelopes, etc. Send for circular of designs. SYNDICATE CUT CO., 16 E. 23d st., New York.

Numbering-Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Paper-Cutters.

OSWEGO MACHINE WORKS, Oswego, New York. Cutters exclusively. The Oswego, and Brown & Carver and Ontario.

BARNHART BROTHERS & SPINDLER — See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Perforators.

F. P. ROSBACK CO., Benton Harbor, Mich. Perforating-machines of all kinds, styles and sizes.

Photoengravers' Machinery and Supplies.

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa.

Presses.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Printers' Rollers and Roller-Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; 88-90 South 13th st., Pittsburgh; 706-708 Baltimore av., Kansas City; 40-42 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 1306-1308 Patterson av., Dallas, Tex.; 719-721 Fourth st., S., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa; Shuey Factories bldg., Springfield, Ohio.

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 131 Colvin st., Baltimore, Md.; 521 Cherry st., Philadelphia, and 89 Mortimer st., Rochester, N. Y.

WILD & STEVENS, Inc., 5 Purchase st., cor. High, Boston, Mass. Established 1850.

Printers' Supplies.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Printing Machinery, Rebuilt.

BARNHART BROTHERS & SPINDLER — See Typefounders.

Printing Material.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Punching-Machines.

F. P. ROSBACK CO., Benton Harbor, Mich. Multiplex punching-machines for round, open or special shaped holes.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Rebuilt Printing-Presses.

GOLDING MFG. CO., Franklin, Mass. All makes. Big values.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

R.R.B. PADDING GLUE

For Strength, Flexibility, Whiteness and General Satisfaction.

ROBERT R. BURRAGE
83 Gold Street NEW YORK

Roughing-Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Stereotyping Outfits.

A COLD SIMPLEX STEREOTYPING OUTFIT produces finest book and job plates, and your type is not in danger of ruin by heat; also easy engraving method costing only $3 with materials, by which engraved plates are cast in stereo metal from drawings on cardboard. ACME DRY PROCESS STEREOTYPING — This is a new process for fine job and book work. Matrices are molded in a job-press on special Matrix Boards. The easiest of all stereotyping processes. Catalogue on receipt of two stamps. HENRY KAHRS, 240 E. 33d st., New York.

Tags.

OUR SPECIALTY IS TAGS, both blank and printed, numbered, wired, strung or equipped with special slots, holes, etc., when required. We do not solicit business from your customers, but from you. You take the order, we make and print the tags for you. By specializing in the production of printed tags for every business, we can execute orders cheaper than you could produce the same work. Send for particulars regarding our plan, then look about you and get the tag business of your town. There is a generous profit in this for any printer who is a salesman, and the Denney plan requires no outlay and no investment for equipment. Write us. DENNEY TAG CO., West Chester, Pa.

Typefounders.

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 1320 E. Franklin st.; Atlanta, 24 S. Forsythe st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.-E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 43 W. Congress st.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st., South; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 47 4th st.; Spokane, 340 Sprague av.; Milwaukee, 125 2d st.; Winnipeg, Can., 175 McDermot av.

BARNHART BROTHERS & SPINDLER, manufacturers and originators of type-faces, borders, ornaments, cuts, electric-welded chases, all-brass galleys and other printers' supplies. Houses at — Chicago, Dallas, Kansas City, St. Paul, Washington, D. C., St. Louis, Omaha, Seattle.

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 535-547 Pearl st., cor. Elm, New York.

EMPIRE WOOD & METAL TYPE WORKS, Buffalo, N. Y.; Delavan, N. Y.

Wire-Stitchers.

F. P. ROSBACK CO., Benton Harbor, Mich. Stitchers of all sizes, flat and saddle, ¼ to 1 inch, inclusive. Flat only, 1 to 2 inches.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Wood Goods.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

The Best Business Builder in the World for Printers

Your imprint on every piece of good printing done in your plant. To insure a good sharp printing imprint, to save time and wear on regular type equipment, provide yourself with an IMPRINT MATRIX SLIDE for casting imprint slugs in quantities on linotype, intertype or linograph.

Write for booklet showing styles, listing prices, and which contains full information.

IMPRINT MATRIX COMPANY P. O. Box No. 965 Charlotte, N. C.

Printers and Publishers, Attention!

Let this plant be your bindery. We are equipped to serve you no matter where you are located.

HOLMGREN, ENGDAHL & JOHNSON CO.

Edition Bookbinders

412-420 Orleans Street, Chicago Phone Main 4928



The Productimeter

in printing plants all over the country has eliminated all possibility of mistakes in counting production.

Let us send you one on 30 days' free trial. Attachments for any platen press.

Write for new catalog No. 41

DURANT MFG. CO., Milwaukee, Wis.

The "New Era" Multi-Process Press

Fastest Flat Bed and Platen Press on the Market

Can be assembled to print in any number of colors on one or both sides of stock. Uses type or flat plates. Automatic Roll Feed. Great variety of operations. Once through the press completes job. Ask us today for literature and samples.

Built by THE REGINA COMPANY

217 Marbridge Building, 47 West 34th Street, New York City

Printers' Equipment for Sale

Owing to the consolidation of two Buffalo Printing-Offices, the following surplus equipment is offered for sale by Baker, Jones, Hausauer, Inc., 45 Carroll St., Buffalo, N. Y. Tel. Seneca 540.

1—No. 12 Babcock Optimus Press, factory No. 2327, bed size 61″ x 47″, sheet size 58″x 44″.
1—Cross Feeder for No. 12 Babcock Optimus.
1—No. 11 Babcock Optimus, factory No. 2330, bed size 60″x 43,″ sheet size 56″x38″.
1—Cross Feeder for No. 11 Babcock Optimus.
1—No. 3 Babcock Optimus Pony, factory No. 3099, bed size 32″x 24″, sheet size 29″x21″.
1—Duplex Brown Folding-Machine. Folds right angle folds down to double 32's. Folds sheet maximum size 38″x54″ into double 32's, 16's, 8's, or 4's. Folds sheet minimum size 20″x 30″ into double 32's, 16's, 8's, or 4's. Folds sheet maximum size 27″x 38″ into single 32's, 16's, 8's, or 4's. Folds sheet minimum size 15″x20″ into single 32's, 16's, 8's, or 4's.
1—Brown Book and Job Folder, capacity 36″x 48″, sheet folded into 32's, 24's, 16's, or 8's.
1—Seybold Monarch Cutting-Machine, capacity 48″, one extra knife.
1—55 H. P. 2-cylinder Westinghouse Gas Engine No. 872, extra air tanks and valves.
1—35 K. W. General Electric Generator. 125 volts type C. L. B.
2—15 H. P. General Electric Motors, 110 volts D. C., each.
1—20 H. P. Westinghouse Electric Motor, 110 volts D. C.
1—Chandler & Price Gordon, 10″ x 15″.
1—Hoole paging-machine with two sets of numbering-wheels.
1—Hand Rounder and Backer, capacity 12″ x 3″.
1—Jacques Shears for cutting boards, capacity 32″.
1—Latham Monitor Punch with standard slot-hole and round-hole punches and dies (40 in all).
1—Monitor Perforator, capacity 28″.
59—Chases, various sizes, guaranteed true.
Approximately 2,000 lbs. of 3-point leads.
Approximately 2,000 lbs. of 2-point leads.
Approximately 3,000 lbs. of quads and spaces.

No reasonable offer for any part of this equipment will be rejected.

Waxed Typewriter Ribbons

ARE SUPERIOR

Produce distinctive letters; wear longer; more economical. Will not fill the type or dry out. Guaranteed to please or money back. *You save by buying direct.* Supplied for all makes of Typewriters and Adding Machines; light, medium or heavy inked; any color desired. Price, 12 for $5.00; 6 for $2.75; 3 for $1.50, prepaid anywhere in United States. If foreign, add postage and tariff.

BOOKLET FREE

Send 3c stamp for interesting 20-page booklet—"*Better Typewriter Results*," or send 54c stamps or coin (checks not accepted for less than $1.50) stating the name and model number of your typewriter, and color of ribbon used, and we will send you prepaid a ribbon and the booklet. Write today—address

Department 131

THE RIBBON WORKS, Galveston, Texas

ONLY FIRST-CLASS MACHINERY WANTED

Either for Sole Agency or British Managership. Twenty years' successful salesmanship with one house in mechanical equipment of all departments of the printing trade. Personal acquaintance with the men who matter in London and many Provincial Towns. I am a practical lithographic printer. My portrait is at the office of this Journal. F 796.

HOWARD BOND

WATERMARKED

Nature's Magnificent Supply of Purest Water Produces a Brilliant, Clean and Usable Writing-Paper

The unusual brilliancy of HOWARD BOND, its cleanliness and firmness, are traceable to the coldest and purest of waters obtained from the underground lake, seventy-four acres in area and two hundred feet in depth, that surrounds the Howard Mills.

This great natural advantage of a generous unpolluted and perfect paper-making water supply, combined with raw stock selected by the world's most renowned Sulphite producer, places HOWARD BOND far in the front as the best value and most easily distributed of all the watermarked papers in America.

The name HOWARD BOND found in any sheet of paper is our invitation to compare it for quality with the higher priced Bond papers and your answer must be that you will recommend HOWARD BOND to be a paper that the commercial users will accept and adopt as the ideal product in quality and price for their entire business requirements.

TEAR IT! TEST IT! COMPARE IT!

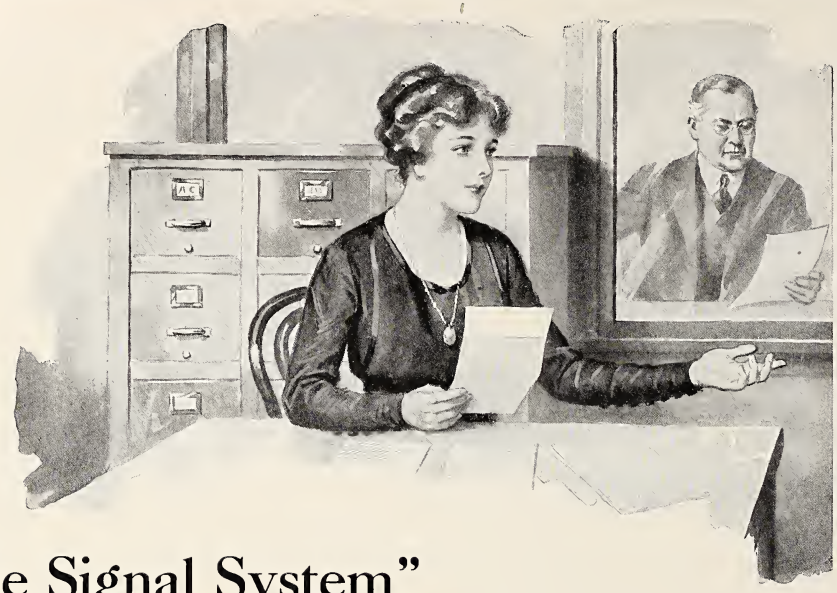
and you will SPECIFY IT!

Complete line of white and colors ready for immediate distribution. Send for catalogue.

Manufactured by

THE HOWARD PAPER COMPANY

URBANA, OHIO



"The Signal System" Builds New Business

The simple device of giving instant color identification to printed forms saves valuable time in any office, and prevents costly errors in delivery, filing, routing, shipping.

We consider color identification so vitally important to every user of printing that with war restrictions removed we immediately resumed the manufacture of Hammermill Bond in twelve colors and white.

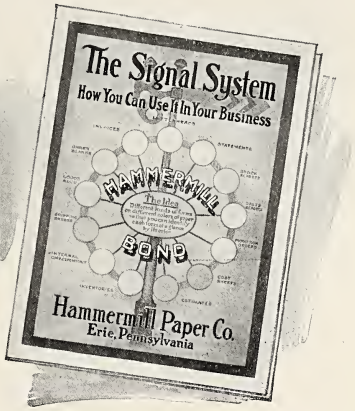
Our portfolio, "The Signal System," shows these twelve colors and white and the three finishes in which Hammermill Bond is made—bond, ripple and linen. It also contains specimen forms which offer valuable suggestions for the use of color in the printing of office forms and stationery.

Look for this watermark—it is our word of honor to the public.

HAMMERMILL BOND

"The Utility Business Paper"





The full line of Hammermill Bond—twelve colors and white—is again offered to the business world.

This portfolio enables any printer to show the business man upon whom he calls, in a very few moments, the full color variety of Hammermill, and its immense practical value.

You doubtless have proved to your satisfaction that when you recommend Hammermill Bond for a customer's use in all his printing you do him a service which he appreciates. You will be doing him an added service, and building more business for yourself, when you demonstrate to him the immense value of color variety in his office stationery and forms.

"The Signal System" enables you to do this. Sent upon request.

Hammermill Paper Co.

ERIE, PENNSYLVANIA

Look for this watermark—it is our word of honor to the public.

HAMMERMILL BOND

"The Utility Business Paper"

DEXTER'S
Levant
COVER PAPER

It Will Happen This Way:

"This catalog," says your customer, "is going to a very high class of prospects. It's got to make them *feel* the exclusiveness of my goods. What'll we put on it?"

And you'll say, "Levant Cover Paper." Then you'll show him this handsome stock that simulates the finest leather, and its soft and rich-looking surface will at once suggest luxury, dignity, the most exacting good taste. Next, he selects one of the seven beautiful, rich colors, arranges for a simple title—and you have secured another satisfied customer. The beauty that is made into Levant is its own decoration.

Our helpful "Suggestion Book" and the latest issue of the unusual house-organ XTRA will go forward at your request.

C. H. DEXTER & SONS, Inc.
WINDSOR LOCKS, CONNECTICUT

NASHUA GUMMED AND COATED PAPER CO.
Silfoil
NASHUA NEW HAMPSHIRE

Every Printer Needs It

So varied are the uses for *Silfoil*, so attractive is the stock and so inexpensive, that every printer can find many places where it is "just the thing." *Silfoil* is a substitute for tinfoil, one that is not only highly satisfactory, but beautiful. It is easy to handle and serviceable. Made in a wide choice of styles, weights and finishes, *Silfoil* is adapted to a large variety of uses.

An examination of *Silfoil* will convince you of its possibilities. May we send you a Specimen Book?

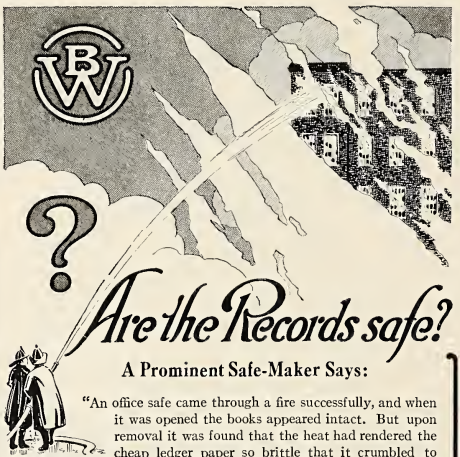
NASHUA GUMMED & COATED PAPER CO.
NASHUA, NEW HAMPSHIRE

We Mail Out Weekly Samples and Lists of

BARGAINS
IN
PAPER

If You Are Not Receiving Our Weekly Bargain Lists and Samples, a Postal Card Will Put You On Our Mailing List

Sabin Robbins Paper Co.
MIDDLETOWN, OHIO
Sales Offices: **Chicago, Cleveland, St. Louis, New York and Cincinnati**
Purchase Office: **Holyoke, Mass.**



A Prominent Safe-Maker Says:

"An office safe came through a fire successfully, and when it was opened the books appeared intact. But upon removal it was found that the heat had rendered the cheap ledger paper so brittle that it crumbled to pieces under the touch." In another case, where a safe stood in water, the records it contained were reduced to pulp, because they were made on inferior paper.

"*Weston Ledger Paper* would have saved these records. Even though badly scorched or thoroughly soaked the strength of the paper would at least have made transcribing easy."

Isn't this an item of interest to pass on to your customers?

BYRON WESTON COMPANY
DALTON, MASSACHUSETTS

VOL. 62

The INLAND PRINTER

NO. 6

The Leading Trade Journal of the World in the Printing and Allied Industries

MARCH, 1919

LIBRARY MAR 8 - 1919 U. S. PATENT OFFICE

COMPARING DEPARTMENT SALES WITH ACTUAL DEPARTMENT COSTS

By WARD R. HYDE

IF there ever was a time when the employing printer should watch the accounting end of his business closely, that time is now. With conditions as they are, and with the uncertainty of the future, we must know now, if never before, just where we are financially. A little over two years ago our firm moved into larger quarters and installed a considerable amount of additional equipment in order to take care of a rapidly expanding business. The increased business came — but with it came increased expenses, unexpected delays in transportation, which necessitated our carrying largely increased stock at considerable advance in prices; increased wage scales, and so on — and so on!

Up to that time we had been depending upon a very good general accounting system, taking monthly inventories of materials and making monthly profit and loss statements, to carry us safely over the troubled waters of the business sea.

We soon found that we were not getting along as fast as we should and decided that it was simply a proposition of doing what we had heretofore considered unnecessary in our particular case - installing a cost system. So we installed the Standard cost system in April of 1917. A competent young lady keeps the cost records of a plant doing an average business of $2,500 monthly, and also has time to assist in the general accounting and other office work.

The result was very gratifying to us in many ways, although some of the hour-costs with which we were confronted were astonishing when considered in comparison with what the average printer in our locality thinks his costs are.

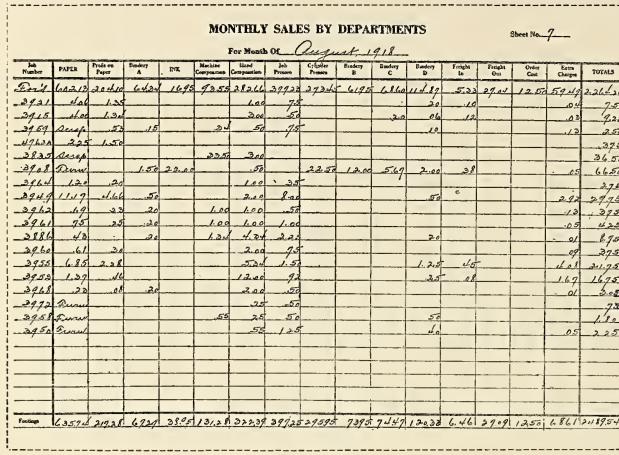
As a result of installing the system, however, we were able, in an intelligent way, to take care of the constantly increasing cost of doing business during the past two years. We could feel that we had a justifiable foundation to stand upon when making prices; and found, too, that we had much less difficulty in obtaining the right prices from our customers than we often thought we would have.

However, we found from time to time that we needed information that neither our general accounting system nor our cost system could give us. Particularly, we felt that we should have something by which to check our sales against our department costs as shown by our cost system.

We were certain that in some departments, particularly hand and machine composition and stock cutting, we were falling short of satisfactory sales as a result of the fact that these items in this vicinity had always been sold too low, both the time required and the hour-price charged being estimated upon far too low terms. While our job record sheets gave us the answer to this question in the case of individual jobs, we wanted to know the figures as a total and for all departments in order to know just what the actual conditions were. So we conceived and put into use blank No. 1, a record of monthly sales by departments.

When we bill a job it is figured up in detail on the back of the job envelope (left blank for this purpose). The time required for the various operations is secured from the job record sheet, and the extensions made at

the rate which we are charging for each different department's time. When all have been listed and the job priced, these figures are transferred to the monthly sales by departments sheet (see blank No. 1).



MONTHLY SALES BY DEPARTMENTS

Sheet No. 7

For Month Of August 1918

Job Number	PAPER	Profit on Paper	Bindery A	INK	Machine Composition	Hand Composition	Job Presses	Cylinder Presses	Bindery B	Bindery C	Bindery D	Freight In	Freight Out	Order Cost	Extra Charges	TOTALS
Dept	662.13	224.40	6.42	16.98	9.35	282.16	297.22	273.45	6.95	6.86	11.49	5.22	2.40	12.50	52.49	2261.31
2921	4.60	1.35				4.00	7.50				3.00	.10			.04	19.59
2915	4.00	1.20				2.00	5.00			3.00	9.60	.12			.03	24.95
2969	Accep	.52	.15		.30	.50	7.50				1.20				.12	2.59
47620	2.25	1.50														3.75
2823	Accep				2.25	3.00										24.50
2928	Dunn		1.50	22.00		.50		22.50	12.00	5.67	2.00	.38			.15	66.50
2964	1.20	.20				1.00	.35									2.75
2949	11.17	4.46	.50			2.00	8.00				5.50				2.52	34.75
2962	.69	.23	.20		1.00	1.00	.53								.13	3.25
2961	.95	.25	.20		1.00	1.00	1.00								.09	4.25
2886	.45	-	.20		1.20	4.24	2.25				2.01				.01	8.95
2962	.61	.20				2.00	.75								.07	3.25
2956	6.25	2.50				2.24	1.25				1.25	.45			.21	31.25
2953	1.20	.48				12.00	.92				2.25	.28			1.67	16.75
2961	.72	.28	.20			2.00	.53								.01	3.75
2972	Dunn					.25	.50									.75
2958	Dunn				.55	.25	.50				.55					1.75
2950	Brand					.50	1.25				1.00				.05	2.25
Footings	1.359.24	319.38	6.72.41	39.98	13.28	322.39	397.28	295.95	7.38	7.47	13.28	6.46	2.40	12.50	6.81	11.954

Blank No. 1.

At the end of the month we have a complete record of our sales by departments — a statement of the amount of stock charged up to each and all of the jobs done, the amount of profit figured upon this stock, the amount charged for stock cutting (Bindery A), the amount of ink charged direct to individual jobs, and the amount of the sales of machine composition, hand composition, job presswork or cylinder presswork, machine folding (Bindery B), perforating, punching, trimming, stitching (Bindery C); hand bindery work (Bindery D); freight and cartage on stock coming in; freight expressage and cartage on work delivered; selling or advertising cost on individual jobs; and the extra charges, such as profit figured on jobs, amount added to cost figures to make the job sell for even figures, etc.

At the end of each month the totals under each heading on this sheet are transferred to sheet No. 2, a monthly summary of sales and costs. Then the cost of operating each department (as shown on the cost system sheet 9H) is placed under its proper heading, side by side with department sales. There, at a glance, we have the result of the operation of each department of our plant for the month just closed.

The lower half of this sheet is used to take care of the material sales. The actual cost of the paper used (as shown by the month's profit and loss statement) is used for the entry "Paper Sales-Cost," and the amount of profit shown is the difference between this sum and the total paper cost figures as shown upon sheet No. 1 (monthly sales record). Any difference between this actual profit and the estimated profit, as shown by column 2 on sheet No. 1, shows at a glance, affording a check upon any carelessness in the method of billing in this particular.

The total of the "Extra Charges"—or, more properly, the "Profit" column—is entered here also, followed by "Order Cost," "Freight," "Ink." As these last three items represent costs charged direct to individual jobs, they offset themselves, it being understood, of course, that the difference between these amounts and the total amount of the month's



SUMMARY SHEET
Monthly Sales by Departments

FOR MONTH OF August 1918

	Months Sales	Dept. Cost	Profit	Loss
Hand Composition	2223.39	3256.43		3.04
Machine Composition	1.21.28	147.50		26.22
Job Presses	397.25	368.95	28.30	
Cylinder Press	295.95	306.99		11.04
Bindery A	47.29	46.77	0.52	
Bindery B	78.95	48.49	30.46	
Bindery C	24.47	8.69	15.78	
Bindery D	120.30	82.52	37.81	
Totals			132.87	56.30
Total Department	Gain			76.57

	Sales	Cost	Profit	Loss
Paper Sales	85.00.2	62.197	22.105	
Extra Charges	6.86.1	-	6.86.1	
Order Cost	12.50	35.50		23.00
Freight	33.55	33.55		
Ink	3.95	3.95		
Totals			29.966	23.00
Total Material Sales	Gain			6.966
Net	Gain			90.64.23

Blank No. 2.

expense under these headings has been charged on sheet 9H (the monthly summary of costs) and therefore becomes a part of the cost of department operation. When properly kept, this summary sheet will prove

the correctness of your cost system with your general accounting system; and it places the actual results of your month's business plainly before you, in a form that has not been possible otherwise.

The result of this comparison of figures can not but help the wide-awake printer to obtain the profit from his work that the business is entitled to carry.

In the first place, you can see whether or not each of your departments is paying its way; and if they are not, you can locate the trouble and apply the remedy.

In our own case you would be surprised to see how quickly we discovered that we must and could make a fair charge for all stock cutting (Bindery A), which item we had been rather lax about charging up at full hour rates before.

It is illuminating, too, to see how easily and quickly the habit of charging each individual job with the proper items under "Freight In" and "Freight Out" was acquired. And the little matter of adding on or throwing off the odd cents to make the price of the job even figures — it did not take long to show that if we "threw it off" very often we soon had a deficit to show in the "Extra Charges" column, while it was just as easy to always "add it on" and accumulate a nice addition to our regular profit percentage figures.

It makes no difference whether your plant is small, medium or large, I believe from my experience that you can profitably keep such a record as this. If you are already keeping an accurate set of general accounts and operating the Standard cost system, this little extra work takes but a few minutes' time, and the result is well worth while.

If you are not keeping proper books, or operating a cost system, start at once, and take the result of our experience for it — that it will be the best thing you ever did for your business.

THE ACHILLES HEEL OF THE PRINTER'S HOUSE-ORGAN

By ROBERT E. RAMSAY

A BUYER of printing who has the final say over more than fifty thousand dollars' worth of it a year, in talking to me not long ago, said: "I can always tell when one of the printers in X———— is short of work, and this is true not only of one of the printers but all of them in that city." Naturally, I inquired for the reason and the fact that so informed him.

"Whenever they send a man to see me about printing," he replied. "If they have plenty of work I never see hide nor hair of one of their men. When they run short of work one of the head men, or one of the city outside salesmen, will run down to my little burg and chirp ever so sweetly, 'Got any printing for me to figure on today?'"

This man's remark set me thinking.

Upon questioning him further I learned that he was in the habit of giving his business to the house that continued to call on him regularly, whether busy on the other fellow's stuff or not. Later I had a chance to talk with a salesman for a prominent printer near by who did the biggest share of that fifty thousand dollars' worth of work a year.

"Jones," I began, "if I am not asking too impertinent a question, why is it that you are able to hold so much of the Blank company's business? You and Smith must be good friends."

Jones, by the way, at the time I questioned him had just given up his printer's connection and joined the advertising department of a large manufacturer, and so I knew he would not mind telling the "secret."

He did not. In a second he flared out at me: "Smith and myself are friends, but our friendship has never caused him to place any business with me, so far as I can find out. You know that I am now leaving the Big Four Printing Company to go with the Kalamazoo Kitchenette Company, and so I can tell you frankly, and you can check it up with Smith, the secret of my getting business from the Blank company and from its buyer of printing, Mr. Smith, is merely this — *I kept on going.* Whether it was a small blotter that our big house lost money on running, or a fussy little job of pasting and mounting a few tip-ons, we wanted the job, we took the job, and I was Johnnie-on-the-job *regularly* to get that job. After I had taken the job to the house I then returned to see Smith on my next trip, not only to sell him more printing but to drop a few remarks about how the other job was coming along. If I stayed away from Smith I lost the business. He gave it, apparently, almost unconsciously to the man who called and kept on calling."

A buyer of fifty thousand dollars' worth of printing a year is not anything extraordinary in these days, but I was much interested in this man's case, for it carried out a theory that I have long maintained in advertising the sale of printing — *the man who gets the most business and keeps it keeps on advertising.*

Many printers use house-organs. More of them should, in my opinion. But there seems to be a vitally vulnerable heel to this Achilles of advertising.

And that heel is the lack of regularity.

My own experiences in buying printing, covering many years, in a great degree coincide with the experiences cited in the first part of this article. Only last week a certain printers' salesman, I should say sales manager, called on me. He facetiously remarked, "It is my annual call."

Now how can that man expect me to give him business and be impressed with his earnest desire to get my trade, though it does not happen to be in the famous "fifty thousand class." It is but natural that I give business to those who keep on coming, and who, by their regularity of calls, if nothing else, sell me on their regular methods of doing business.

The firm which this man represents formerly published a house-organ. From that house-organ, though he does not know it, some six years ago I got the impression that his firm was just about the top of the list. Except for an untoward circumstance, caused by a change in the firm, they would undoubtedly be doing a lot more of our printing.

I gave a great big order, for us, to another firm, without any especial assurances from them as to their ability, but as I received their house-organ *regularly* each month for more than two years I put them in the desirable class, and subsequent events proved that my classification was correct.

Still another firm of printers who tried hard for some of our business began the publication of a house-organ, and then after a few spasmodic efforts copies ceased to arrive. I tried doing business with them, only to find they handled their clients' business in about the same manner.

I think I may say, without fear of contradiction, that the average printer using this form of advertising—the house-organ — is irregular with his publication dates. If there is any one form of advertising that should appear to be logical for the printer, as a buyer of printing I would say it would be the house-organ.

The house-organ is printing — therefore the highest form of advertising that the printer can choose.

Why, then, do so many printers' house-organs fail? I know of one firm of printers that is making a big success in the Middle West, and one of the very first moves of the new service manager was to "can the house-organ." Since I have never seen any of their house-organs I am not able to comment on the step. But I want to repeat, as a buyer of printing of all kinds, I am influenced by the house-organ. And for good or bad, if the house-organ is irregular and poorly prepared I shun that house in buying. If it comes regularly and is well and carefully prepared — not necessarily very expensively gotten up — I grow to have a high regard for the house, which later may lead to business for them.

As evidence that irregularity is the rule, and therefore responsible for the frequent demise of the printer's house-organ, I have before me the written statements of seventeen different house-organs that are published by printers.

Of that number less than half, seven in fact, "claim" to issue their publication regularly. What is to the point, though, is the fact that those who publish regularly are very much pleased with their results.

For instance, in reply to the direct question as to whether their house-organ paid them, one firm replied: "We certainly think house-organs do pay. We have been publishing two of our own for almost fifteen years, and we surely would not spend the money if we did not think they pay."

Compare this with the reply of another firm, which, to quote the writer, published "more or less spasmodically during the past two years," and what they have to say of the house-organ: "The direct results, as judged by inquiries, have not been as gratifying as we hoped for."

Another of the regular fellows says: "Issued now for eighteen months with excellent results. As near as we can check up direct results, are now paying nearly fifty per cent on the investment."

Fifty per cent on the investment — and many printers will let their house organs miss an issue, two issues, or more, simply because work is coming their way and their plants are busy.

Just as the regularity of the calls of the salesman got the business from "Smith," so will regularity of calls of the house-organ help pave the way for getting business from a whole lot of Smiths.

If the house-organ is a logical means of advertising for the printer, and I am sure that it is — and many of the leaders in their vicinities say that it is — it should be used one way only, and that is *regularly*.

Without regularity it is like Achilles — vulnerable in the heel, and soon falls by the wayside.

Few things are impracticable in themselves, and it is for want of application, rather than of means, that men fail of success.—*Rochefoucauld.*

CONSOLIDATION VERSUS COMPETITION

By WILL H. MAYES

WHEN Sam Greenwald's foreman volunteered for war service in April, 1917, and Greenwald had to raise $250 to pay him for back salary, the fact that there was nothing in the bank with which to pay started Greenwald to thinking and figuring. He was the proprietor of *The Weekly Sentinel* in B————, Texas, and had a "job-office in connection." His was a typical country weekly printing-office of the half run-down type. The *Sentinel's* weekly edition was 883 copies, of which 45 were exchanges and 23 were deadheads.

Greenwald extended his thinking back until it covered several years, and realized, as though for the first time, that he might not have been making money. He then decided to make his figuring cover thoroughly the year that had just passed. When he had finished, here is what he found:

RECEIPTS:		
Subscriptions at $1.00 a year		$ 815.00
Advertising at 10 cents an inch		1,872.00
Job-printing		1,620.00
Total		$4,307.00
EXPENSES:		
News stock	$ 214.50	
Job-stock	570.30	
Ink	36.00	
Gas and oil	52.00	
Rent	300.00	
Foreman's salary	1,040.00	
Compositor's salary	875.00	
Job-printer's salary	875.00	
Boy's salary	150.00	
Insurance	38.00	
Incidentals	76.00	
Taxes	80.00	
Depreciation	400.00	
Salary for self	0,000.00	
Total	$4,706.80	
Loss, exclusive of own time		399.80
	$4,706.80	$4,706.80

No printing equipment had been added to offset the item of depreciation, and the $250 due the foreman had been used by Greenwald, so that although the business had lost $399.80, he had drawn $260.20 from it as a part of his living expenses. The rest had come from the rental of some property that belonged to his wife, and a rather meager living it had been.

As there seemed little immediate prospect of any increase in the amount of business, it appeared clear to Greenwald that there must be a decrease in expenses or bankruptcy would be inevitable. There really was no way in which expenses could be reduced, for the force was already as small as it could be and get out the paper, unless Greenwald undertook to do the foreman's work in addition to his own as editor of the paper, business manager, bookkeeper, solicitor and collector—an undertaking physically impossible.

While he was worrying over the situation, a boy handed him a copy of the other weekly paper published in the town, the competitor with which the *Sentinel* had spent much time and space in wordy wrangling. Greenwald looked it over carefully and exclaimed, half audibly, "I'll bet Thompson isn't doing any better than I am. I am sure from the looks of *The Banner* that he is losing money, too."

This thought was followed quickly by another that struck him with such force that he grabbed his hat and started for Thompson's office with the sheet of paper on which he had been figuring in his hand.

When he walked into the *Banner* office, Thompson looked up guiltily from a table on which lay a sheet of paper on which he had been making an estimate of a job that one of the local merchants had submitted to both offices for competitive bids. It was seldom that the competitors, in the ten years they had been in business in B————, had visited each other, and the call from Greenwald was itself a cause of embarrassment.

"Thompson," Greenwald bluntly began, "we have been competitors for years, have both worked hard, have fought each other like fury, and I am willing to wager, from these figures I have been making on my business, that we are both as poor as when we began. Our advertising rates and job prices are too low and our expenses are too high for either of us to make a bare living. Let's talk matters over frankly and fully and see if we can't do something to make some money—suppose we see if it will not pay us to consolidate."

Thompson was as much surprised at this proposal as if a cyclone had swept down on the Texas town, and he fidgeted restlessly in his chair, but Greenwald continued as though unaware of the confusion his visit was creating: "My foreman has joined the army, and when he came to me today to get $250 that I owed him, I didn't have the money to pay him. I began to figure over last year's business and found that I have been working for nothing, feeding myself and am $399.80 worse off than if I had closed up the shop and gone fishing. I'll wager my office against yours that you haven't done much better. I propose to be frank; here are the figures, let's see what you have done."

Thompson took the paper, slowly looked it over, and said that he would have to take time to go over his books, which he agreed to do that night.

When they met the next day, Thompson had made out a balance-sheet much like Greenwald's, which showed that he had lost nearly as much as Greenwald, and in the conversation he admitted that two of his printers were going into the service with Greenwald's foreman and had asked for small balances that were due them.

"Then, I propose that we quit this foolishness with which we have been wearing ourselves out for years, combine our plants and papers at once, raise prices to a fair profit, operate the combined plants at about the cost of running one, and at least make a living for both of us," said Greenwald. "We can invoice the two shops, let the one having the largest equipment sell for his personal account sufficient material to equalize the investment, and then we can sell off for our joint account such duplicate machinery and other equipment as we do not need."

After the preliminary dickering that usually accompanies such a trade, an agreement was reached by which the plants were to be consolidated provided the local advertisers would agree to an increase in advertising rates from 10 cents an inch, which they had been paying, to 15 cents an inch for the combined publication, the subscription rate for the *Banner-Sentinel* to be $1.50 a year, the price for each paper before having been $1.

The former competitors together called on every advertiser in the town, explained that they had both been losing money, outlined their plans and asked them to sign an agreement to carry in the combined publication advertising of an amount equal to that carried the previous year in both papers and at a rate of 15 cents an inch, explaining that the increased circulation would more than justify the new rate. Every advertiser agreed to this, and most of them congratulated the men on the sensible business arrangement into which they had entered.

* * * *

Having heard that much of it, I called on the firm of Thompson & Greenwald recently to learn the result of the first year's business under the consolidation. Here is what Thompson told me:

"It was up to us to consolidate or fail, though the thought of a consolidation had not entered my mind when Greenwald proposed it. We had both lost printers, and others were going into war service, and it was almost impossible to replace them. Besides, the way we were going we would soon have been unable to pay them. By agreement, Greenwald, who is an expert printer, became foreman and gives his personal attention to the mechanical force. I took charge of the editorial and business department. We fixed our salaries at $1,500 a year for each of us — but here is a complete statement of the business for the year made from our books:

RECEIPTS:

1,210 subscriptions at $1.50	$1,815.00
Advertising for the year at 15 cents an inch	3,460.00
Job-printing	2,810.00
Total	$8,115.00

EXPENSES:

News stock	$ 357.50	
Job stock	915.25	
Ink	55.00	
Power	72.00	
Rent	300.00	
Taxes	85.00	
Insurance	42.00	
Incidentals	70.00	
Depreciation	400.00	
Job-printer's salary	960.00	
Compositor's salary	960.00	
Boy's salary	180.00	
Salaries for proprietors	3,000.00	
Total	$7,386.75	
Net profits	718.25	
	$8,115.00	$8,115.00

"That is not a large profit, but it beats the losses we were both having. We found a ready sale for our two gasoline-engines in a neighboring shallow oil-field at about their first cost, and put in an electric motor. We sold a quantity of old type at type-metal prices, disposed of several stones and a lot of other duplicate material, and still have a country cylinder press we do not need. We have added a power paper-cutter with the money obtained from the sale of two hand-cutters and some other material, and, altogether, our shop is much better equipped than was either of the shops under separate managements.

"We are asking for figures on a typesetting machine and when we get that, we will be able to get out a neater paper with much more ease and at less expense. Give me consolidation every time in preference to competition where the business to be obtained is too small to support two offices — and it takes a pretty good town now to justify two newspaper and job offices."

I had intended to add some comment of my own, but I think Thompson's statement is strong enough to impress the point — they are wise men who make one printing-office to prosper where before two have failed.

The great things in this world is not so much where we are, but in what direction we are moving — *O. W. Holmes.*

THE LAW OF GOOD-WILL

By CHESLA C. SHERLOCK

THE law has long recognized trade customs and usages in adjusting differences between litigants, but perhaps the most unique of these usages is the practice of transferring the good-will, along with other assets, when a business enterprise changes hands. Good-will was unknown in earlier times, and the law took no notice of it. It was unknown under the common law, and we find no mention of it until in comparatively recent times. It may be said to be the result of the growth of modern commercialism. Lord Eldon gave it a definition which long stood as the legal conception of good-will, but which has since been materially broadened by the courts. He defined good-will as "the probability that old customers will resort to the old place."

The courts now take the view, however, that good-will carries more with it than simply the advantage of keeping the premises which were occupied by a former firm — it now embraces all that good disposition which customers entertain towards the house of business identified by a particular name, and which may induce them to continue giving their custom to it.

The question of just what good-will is has been a constant source of litigation before the courts. Some contend that it can apply to only commercial or trade enterprises, and that any trade dependent upon professional skill or ability can not be the subject of transfer, but this does not seem to be consistent with the underlying principles of the law.

Formerly, there was considerable dispute over the question of whether good-will was a valuable trade asset, but this seems to have passed entirely. With the coming of greater competition every year, the increased difficulty of doing profitable business, and the other considerations so pertinent to modern commercialism, the courts have at last come to agree that good-will is a valuable trade asset, and present decisions look upon it in no other light.

It is quite generally the case that good-will is the most valuable asset conveyed, and the only asset that distinguishes the business from that of any other concern in the same field. There is an exception, however, to this rule which it might be well to note. Good-will is a valuable trade asset unless it is of too uncertain and contingent a nature to be the subject of appraisement or estimation.

It should be remembered that good-will is something inherently a part of a certain business; it can not be disposed of independently of the other assets of the business, although it may be reserved when those assets are sold.

Good-will may be sold, conveyed, given away or it may be devised by will, but in all these cases it should be remembered that it must follow the other assets of the business. For instance, a stock of merchandise could not be willed to one heir and the good-will of the business given to another. The good-will must in all cases follow the tangible assets of the business, unless it is expressly reserved by the seller himself.

There are several elements of good-will, as found by the courts:

1. *Place or location.* This is especially valuable in cases of commercial or mercantile enterprises. This consideration is not found so often in cases where the business disposed of is of a professional or quasi-professional nature. Indeed, some courts have gone so far as to say that with relation to some classes of business good-will exclusively appertains to a given and designated locality.

2. *The name of the firm or the brand or trade name of the article produced.* The right to the name, as well as the good-will, where the latter has been purchased, are so important that some courts have said that they are one and the same thing. But where the name consists in part of the owner's name, there is good authority to the effect that it is not an element in the good-will of the business.

3. *Reputation.* The reputation of the business is an element of the good-will. Take, for instance, the reputation of a commercial house for fair dealing, and of a professional concern for skill and ability.

4. *Time.* Time is usually an element of good-will — it is what is known at law as highly mutable.

5. *Other assets of firm.*

It has been held by some of the courts that where there is no competition there is no good-will. These decisions are based upon the theory that trade is due to monopoly; that it is held by compulsion and not by reason of the customer's free choice. They have said that there can be no good-will based upon monopoly, and have acted accordingly. This, however, is still a mooted question.

Good-will may be sold and transferred in connection with a business as an incident thereof. Good-will can not, however, be reached by a creditor's bill. A stockholder in a corporation has no interest in the good-will of the corporation which he can make the subject of sale. It has also been held that a member of a firm of partners can not sell the good-will of the

firm unless every partner concurs and joins in the conveyance. In cases where good-will has been sold the court can decree specific performance of the contract. This is a very important right in cases where the seller is not disposed to abide by his contract.

The sale of good-will has been attacked as being an agreement in restraint of trade. There is no valid reason for this contention, as we shall presently see. Agreements in restraint of trade must necessarily involve some conspiracy as to future acts in a certain business, which are injurious to the buying public. The sale of good-will can in no way have such a result, provided it is reasonable. The courts have said that if the agreement is reasonable it is valid and will be enforced.

Such agreements are made by the seller himself and must affect no one more than they will affect him. The mere fact that they are made and may deprive him of conducting a similar business in the immediate locality can in no way amount to a restraint of trade.

The fact that these agreements are unlimited in time does not destroy their validity. This seems to be the rule by the weight of authority, although there are cases holding to the adverse opinion. However, it seems that if the agreements are unlimited as to both time and place they will be held to be invalid.

An illustration will serve to clear up these propositions. Suppose that a dealer sells a store and in conveying the good-will agrees not to engage in a similar business in the same locality within a year. This agreement is valid. But suppose that he agrees to refrain from any business which would compete with his former institution.

Such an agreement is unlimited as to both time and place and is apt to be held void by the courts. It would be manifestly unjust to say that the seller could not move to a distant State and engage in a similar business simply because no limitation had been noted in the agreement.

If a contract for the sale of a business fails to mention good-will, it is presumed by law that it was intended to pass it along with the other tangible assets of the business, and the seller will be so bound. This is necessarily a result of the rule that good-will can not exist except in connection with the other assets of the business.

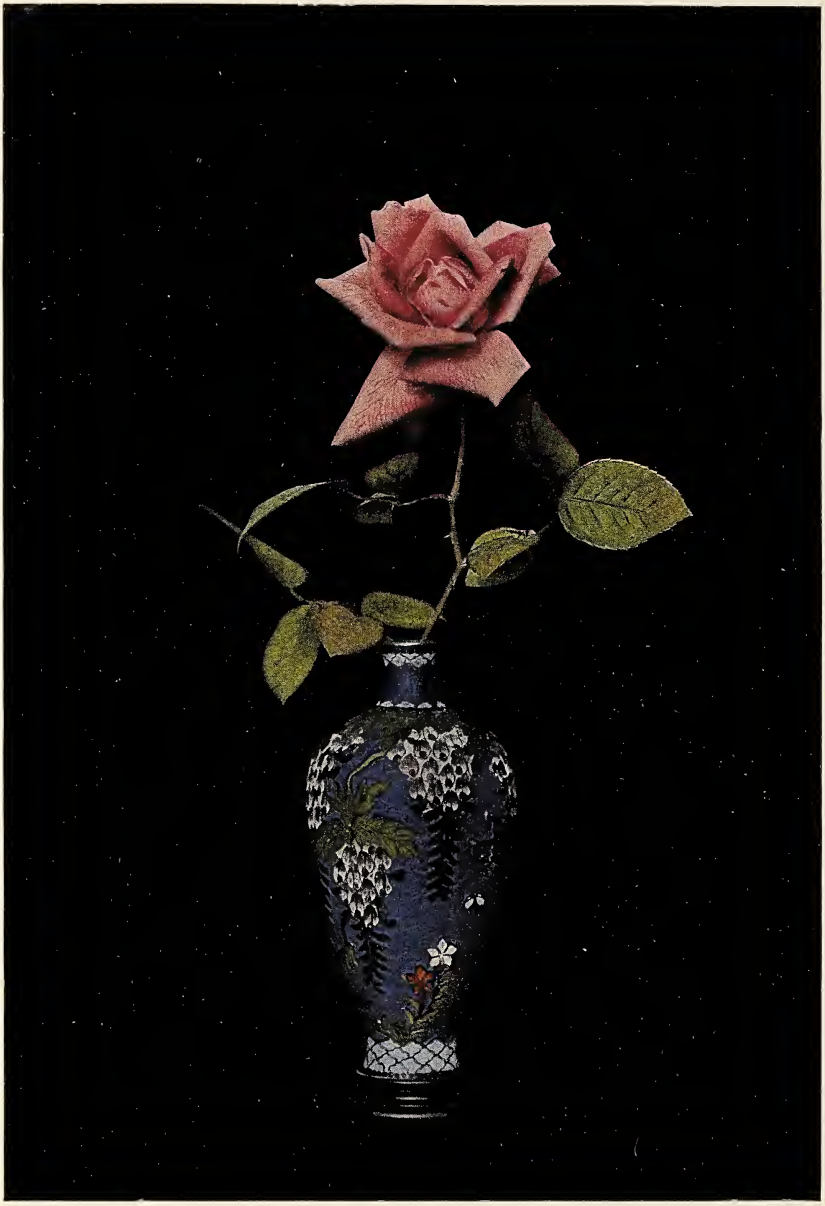
Where there has been a breach of an agreement in a contract conveying good-will, the purchaser has one of two remedies, other than specific performance, which was mentioned before.

1. *Injunction.* The aggrieved party may secure an injunction against the offending party and prevent him engaging in a business which enters into competition with the business sold.

2. *Damages.* The aggrieved party may ignore either of the above remedies and bring a suit for damages, in whatever amount he thinks he may be able to establish and recover.

IN GOOD BOOKS is one of the best safeguards from evil. Life's first danger has been said to be an empty mind, which, like an unoccupied room, is open for base spirits to enter. The taste for reading provides a pleasant and elevating preoccupation.

H. W. GROUT.



EXAMPLE OF CATALOGUE ILLUSTRATION IN FOUR COLORS.

Engraved by Zeese-Wilkinson Company, New York city, direct from the object. Printed by The Henry O. Shepard Company, Chicago. Process inks by Philip Ruxton, Incorporated.

EDITORIAL

"Don't Be Swindled Out of Your Liberty Bonds."

At every hand's turn as we walk along the streets we see posters bearing the above statement, or words to that effect. It is a deplorable condition of affairs that makes such a warning necessary. Nevertheless, we will always have among us those who are ready to prey upon the unsuspecting, and thus we find individuals endeavoring to persuade holders of Government Liberty Bonds, a thoroughly safe investment, to exchange them for stocks or shares in enterprises that are purely speculative and of a doubtful and questionable character.

The Liberty Loans have brought to many the first experience in making investments in bonds. Many have purchased the bonds with hard-earned money, and have been forced to make some sacrifice to secure them. To these people the alluring promises of greater interest, of incomes exceeding those from the Government Bonds, have a rather strong appeal.

Aside from purely patriotic reasons, Liberty Bonds should be held. They are the safest investment one can make. The holder is assured of receiving his interest and the original purchase price at the time of expiration. Persons urging the exchange of these bonds for other securities should be looked upon with suspicion, and their offerings should be given extremely careful examination.

Why the Shop Meeting?

We are indebted to Albert J. Robinson, one of our recent visitors from Australia, for a brief description of the shop meetings held in the plant of S. T. Leigh & Co., Limited, Sydney, of which company he is the factory manager. The employees, under the supervision of Mr. Robinson, have formed what they call the Efficiency Club, and carry as their motto: "To victory through efficiency." The plan is a simple one and may be carried out without any great difficulty, and the results are of great benefit both to the workers and the company. Meetings are held at stated intervals, a good speaker being provided who talks on a subject pertinent to some special branch of the work, after which the meeting is open for general discussion. Frequently the talks given, or the papers read, before the meetings are printed in pamphlet form so they may be kept for future study.

During June of last year the club conducted an exhibition of the various products of the company, including printing, bookbinding, cartons and cardboard boxes, decorated tinplate and canisters, as well as the crafts allied to the products of the company's two factories, the object being to demonstrate the fact that there was no necessity for going abroad for the goods usually manufactured in a printing-plant.

Another good suggestion was brought out in some of the comments on the exhibition, in which it was stated that the whole made a magnificent display that was worthy of wider publicity than was intended or given, which brought home to many the need for an effort by the printers of Australia to arouse the interest of the community in the products of the printer and those allied to the craft, ending with the statement that a national exhibition of printing should be held for the education of citizens generally as to the possibilities of local production.

In connection with this, the thought occurs: why could not meetings of a similar nature be held in many of the plants in this country? We pass the suggestion on.

The Outlook as Regards Prices of Machinery and Materials.

From reports received from several sources there seems to be a tendency on the part of users of printing machinery and materials to delay making purchases owing to the belief that prices will be lower later on. The views expressed by a number of the leading manufacturers, not only of printing machinery and supplies but also in other lines, seem to indicate that there is no immediate possibility of a decline, at least to any appreciable extent. The general opinion among manufacturers is to the effect that present prices will continue for some time to come, and that it will be a good many months, if not several years, before we can expect to see any great reduction from the inflation caused by war conditions.

That prices will never return to their former standards is a foregone conclusion. There may be isolated cases where reductions have been or are being made, but these are comparatively few.

For one thing, we can be sure that wages of labor will not return to prewar standards. Neither will the cost of material be reduced for some time. We must also take into consideration the fact that it will be some years before the countries most directly affected by the war will be able to attain their former production, and that demands will be made upon the manufacturers of this country for materials necessary for the rebuilding of the devastated regions of those countries, likewise for the rehabilitation of their industries.

It would seem the part of wisdom, therefore, to bear in mind and place emphasis upon the advice, "*Buy necessities now.*" For purely patriotic reasons, if for no other, this thought should be kept uppermost.

The majority of the manufacturers were forced by necessity to turn their plants away from their regular lines and into the production of war supplies. Others that were unable to produce war supplies made the sacrifice of men for war purposes. This applies not only to the manufacturers of printing machinery and supplies but to all others. These have now turned back to the work on their regular lines and the men who were taken away are returning, looking for their former positions. They must be taken care of if the prosperity of the country is to be continued, and they can not be if purchases of the articles manufactured are not forthcoming.

All indications seem to point to a prosperous year for the printing industry. It would be well, therefore, for printers to make a thorough study of their equipment and make certain that they are properly provided with the necessary machinery and materials to meet the demands that will be made upon their plants. It would be unwise, and no right-thinking person would advocate it, to buy without discrimination. Nevertheless, we can not place too strong emphasis upon the fact that all should look well to their requirements and not hesitate to purchase those things that are necessary. Avoid the dangers of over-equipment, by all means — but make sure that the equipment is equal to the requirements made of it. If it is not, it should be replaced with that which is more efficient and up-to-date. Many printers make the mistake of clinging to old, worn-out machines when it would be a wise investment to replace them with new ones.

A little foresight on the part of all, makers and buyers, will work greatly to the benefit of every one concerned. On the other hand, if buying is stopped, distribution stops, and distribution is the life-blood of the entire industrial structure.

The New York Industrial Education Survey.

It is encouraging to know that in one city, at least, an effort has been made to place vocational training upon a more sound and thorough foundation, and that all parties interested have worked together, apparently in perfect harmony, toward this end. The credit for making this start toward providing what might be termed a model plan of vocational training belongs to New York city.

At the request of the Board of Education the sum of $15,000 was appropriated by the city for the purpose of coöperating with the United States Department of Labor in making an industrial survey for the better guidance of the Board of Education in its extension of industrial education. The personnel of the conference and advisory committees, representative of the different interests concerned, both employers and employees as well as prominent school men, is evidence of the fact that the survey, though limited to four trades, has been thoroughly made, and the recommendations should, therefore, have a great influence on whatever action is taken in the future.

A review of the section of the report devoted to the printing-trades, in which we are particularly interested, is given in another part of this issue. One of the principal points emphasized in the recommendations made by the conference committees in connection with the survey of the printing-trades is the unification of the various agencies in the city now giving instruction in printing, of which there are at least eleven, combining them in one central school. This seems to be a wise move, inasmuch as it is impossible for each of these various agencies to maintain anything like a thoroughly equipped school with all the modern machines, devices, etc., whereas with a centralized school, with all of these agencies combined in one thoroughly equipped institution, far more effective results could be secured. Special teachers could be employed for giving instruction in special branches of the work. Classes could be maintained for those in different stages of advancement — for beginners, for apprentices who have spent one, two or three years at the trade, and also for journeymen who desire to take up special work.

Not only would a school of this character eliminate the duplication now existing in the various agencies giving instruction, it would also assure more thorough instruction for those entering the classes, and would likewise assure more competent and efficient workmen, which would result in still greater advancement for the industry as a whole. It would, furthermore, make the trade more attractive to those who are considering taking it up as their life-work, as they would be sure of receiving the proper training instead of taking the chances an apprentice now takes when starting to learn the business.

With a survey such as that made in New York, which has included the number of men and apprentices engaged in the trade as well as the average number absorbed by the industry each year, it would be possible to arrange for a definite number of boys in the classes each year, thereby offsetting any difficulty arising out of having an oversupply and being unable to place them in the plants.

It is to be hoped that this action on the part of New York city may be followed by similar work in other cities, especially in the larger printing centers, and it would seem that the New York survey could be used to great advantage as a basis for planning the work in vocational education in other parts of the country. Thus far a large part of the work in connection with vocational education seems to have been carried on without any well-defined plan. There has been, to a great extent, too much duplication of effort and overlapping, and the work as carried on in many of the public schools has not been of such a character as would give those taking up the study a proper conception of printing as a vocation. With a thorough study and presentation of actual conditions, such as set forth in the survey under consideration, these conditions could be overcome, to the advantage of industrial education as well as industry and also the boys who are entering industry.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names, not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

Letters We Appreciate.

To the Editor: DECATUR, ILLINOIS.

It is with the greatest pleasure that I renew my subscription to THE INLAND PRINTER, for which check is enclosed. Fifty cents is also included for a copy of your latest edition of the "Vest Pocket Manual."

After many years of success and holding responsible positions, I always feel the deepest sense of gratitude to THE INLAND PRINTER when I occasionally retrospect to the days of my early struggles in a country shop where there was no competent printer to guide or teach me — nothing but THE INLAND PRINTER, a few of your books, determination, a natural desire to experiment. Much progress has been made in printing since then, but you have never lagged. You still *lead* now as you did then, and I believe I am as eager now as I was then to receive the next issue. CHARLES KROHN.

To the Editor: CAMP SHELBY, MISSISSIPPI.

There are several printers in the army and judging from the way THE INLAND PRINTER is read in our "Y" hut there are some mighty good printers in it. Your magazine is asked for, and by the time the new number has reached us the old one looks like the rooster did after the cyclone passed him.

The writer is the Y. M. C. A. man in charge of the publication of *Trench and Camp*, and is a printer of some years' standing. Those of our craft have not exactly formed a printers' club, but several of us do have interesting conferences and I have not been allowed to forget the lingo of the printing-office.

I want to let you know that THE INLAND PRINTER is appreciated in Camp Shelby. FRED A. SWEET.

American Decimal System of Paper Weights.

To the Editor: MARION, INDIANA.

It has been a great pleasure to the writer to note from your January number that there is at last some prospect of simplifying the basis of figuring paper.

A simplified system is described in your January number which will certainly save us quite a few errors in our quotations, and at the same time would make it possible for a salesman to figure the correct price. As a rule we find salesmen have no natural talent for figures; if anything, they have a natural dislike. In other words, they are not the type of men necessary for handling an assortment of complicated systems of figures.

Most of the boxboard business is done on a basis of a standard sheet 26 by 38 inches or 988 square inches. As this lacks only about one per cent of being a thousand square inches we sometimes figure one thousand square inches for the sake of simplicity; therefore, when it comes to boxboard, strawboard, chipboard and combination boards, the changing of the system will be very simple.

As our estimator is not accustomed to figuring paper, except boxboard, we find it necessary to use a decimal system on labels and wrapping-paper, and other printed matter that we may occasionally produce for a customer as a matter of accommodation, and we have found that an amateur estimator can easily figure the paper for any printed job if he has a decimal system which is similar to the method used in figuring boxboard. Thus, if a customer wanted us to make a few labels out of a stock which is now known as 17 by 22, twenty pounds to the ream, we would simply figure forty pounds per thousand sheets and check by using the decimal which we have on all of our estimating sheets for various basic weights, which in this case would be .107 pounds per thousand sheets of one square inch. If, however, we were cutting this from stock that was left on hand from some other job — for example, we have some of this same stock 5 by 22 inches — we get the proper weight of this sheet by the following: $5 \times 22 \times .107 = 11.770$ or 12 pounds per 1,000 sheets.

In changing over to this new basis for the sake of easy decimals, we think it would be well to change some of the basic weights a trifle, yet on some of the most popular weights we would recommend that while the decimal might be simplified or abbreviated a little it should be near enough to the most popular weights that a ream could still be listed as weighing practically the same as before. We do not think there should be more than three actual figures in the decimal, thus the standard 17 by 22, 20-pound, would be .107-pound and 17 by 22, 16-pound, would be .0856-pound.

We believe anything that you can do to help put this reform movement over will be to your everlasting credit regardless of the temporary debates that may result from same.

LINDLEY BOX & PAPER COMPANY,
L. R. LINDLEY, *President and General Manager.*

Paneling on a Printing-Press.

To the Editor: LOS ANGELES, CALIFORNIA.

Some time ago I read an article in THE INLAND PRINTER on how to panel on a printing-press. As I have done all the paneling for the past two years for Thayer & Whiffield, one of the oldest engraving concerns in this city, of course it interested me. I suppose every one likes his own way best, but I think my way possesses some advantages over the rest.

In your article you say, "Cut the rule to the size of the panel." Now, most all cards and wedding stocks are different sizes; it may be only a lead or two, but it would necessitate cutting new rule each time, and it would not be long before the boss would ask, "Where's all that brass rule gone?"

The way I work it is this: Take the size of stock to be paneled, exactly, say 12½ picas and one lead by 18 picas and two leads (if this is not done exactly the panel will not look proportionate when finished), and allowing, say, a pica and one-half for margin, make up your form, out of furniture or quotations, to 9½ picas and one lead by 15 picas and two leads. Then take four pieces of ten-point brass rule, almost any length,

and mismatch it around the form as you do furniture around an odd-sized form (see diagram). After being locked up it should be tested for accuracy, either with the card to be paneled or a square. I generally have to warp it some with pieces of cardboard to make it square.

I then strip the press, glue a piece of cardboard to the platen, and put enough backing behind the form to make it print lightly, keeping the chase to one side or the other of the press as there is generally a little play there. Then I take an impression on a piece of cardboard (about 140-pound bristol for calling-cards; 3-60 for "weddings," and six-ply tough



check for "at homes"), and, after marking the bottom with a check, cut accurately about a hair-line inside the rule (a two-point brass rule with pick marks on one side to prevent it slipping makes a good straight edge). Then I glue this piece lightly and accurately in place — lightly because it may be necessary to take it up and move it a trifle. Then cut away the first cardboard, free hand, about a lead inside the edge of the rule, so that the print of the rule will not show on the finished work. Put on a thin draw-sheet, two sheets of news or a thin manila so the corners will be sharp.

I have paneled with a piece of cardboard or pressboard glued to a block, cutting the counter on the platen in the reverse of the way already described. It takes much longer, without getting any better results except on soft stocks, and the stock is also very likely to gather or pucker.

Using the method I have described a pressman can, with a little practice, set the form, make it ready and run off one hundred cards in thirty minutes. This method will also hold up well, for I have just finished a five thousand run on 3-60 cardboard, using six-ply tough check for the counter, the last card being just as sharp as the first one.

MILLARD F. LABRUN.

An Explanation.

Editor Inland Printer: PUEBLO, COLORADO.

I have received a score or more of letters regarding my system for price making for the one-man shop, as outlined in the January issue of THE INLAND PRINTER, asking how I figure jobs in which folding, interleaving, stitching and such extra work is required. In answer thereto I would say that the printer should figure *all* his work on the hour basis, just as he would his composition or presswork, no matter what it actually *costs* him. My system requires a flat rate of $1.20 per hour, no time less than fifteen minutes, and overhead not less than 30 cents per hour put on job; if the printer's overhead is only a dollar a day, or thereabouts, he could count the hour rate less — say 15 cents or 20 cents per hour.

In my former article I inadvertently omitted an important point in giving an estimate for wedding announcements. If a patron asks for price of twenty-five announcements, and our figures give you $5.00 as the price to make for them, should your customer ask for price for additional twenty-five I would charge stock, one hour additional presswork, and overhead 30 cents, making a rate of $2.75 or $3.00 for the second lot.

As one can not consistently charge for composition and other work excepting presswork and overhead, I would saddle on to those charges the cost of the second twenty-five. If one uses linotype I would figure that at cost, just as I would paper, but I would stick to my $1.20 per hour on everything I did or employed people to do in my shop.

Because a man does his own work is no reason why he should favor the patron with services for which he is paid absolutely nothing. The customer would not do it for you. If your tailor sews a button on for you he charges for it. Study the methods of other business men and you will find they charge for seemingly trivial things — so should you. Do your part to elevate the business in your locality to where it ought to be. The saloon-keeper is the only business man who has a worse standing at the bank than the printer. If you lose an occasional job, let it go. If some of your big competitors lose their heads in estimating, stick to your figures and do good printing. Oftentimes big printers go to the wall. If you can line up your craft in a combination of prices based on a set hour price for your labor, do it. You can agree on the price per hour and the details.

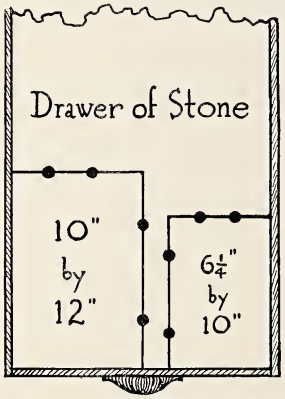
Just two more principles which I would urge upon all small shop owners. *Discount all your bills*, and *wear good clothes*. Never go around looking shabby. Then get acquainted with a good banker, and always "tote" fair with him. You may never have to borrow money of him, but it will give you a very comfortable feeling to know that you can borrow a few hundred dollars if you should need it to get out some big job.

E. W. FRICK.

Keeping Proof-Paper in Order.

To the Editor: SEATTLE, WASHINGTON.

The following plan for keeping proof-paper in order has been in use in a medium-sized shop for some time: Cut the sheets in three sizes, 6¼ by 10 inches, 10 by 12 inches and 12 by 20 inches. The two smaller sizes will fit into one end of



the drawer in the imposing-stone as shown in the accompanying sketch, and the immediate disposal of odd-sized or soiled sheets will keep the drawer in order. Because of their size, the larger sheets should be fastened to the wall near the proof-press. This can be done by punching a hole in each of two corners and using finishing-nails to fasten them to the wall. In the shop referred to, the large sheets were fastened to the back of a furniture-case which was nailed to the end of the stone.

JOHN NESTLER.

"WHY this cold sweat of agony?" we asked the intelligent compositor.

"I have just set up a head-line, '300,000 Yanks Come Home,'" he answered, shuddering, "and I'm realizing how easy it would have been to use a 'T' instead of a 'Y'!"—*Chicago Daily News.*

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

A MEMORIAL service was held in St. Paul's Cathedral, on February 22, in honor of the journalists and printers who lost their lives while serving their country in the war.

LAST Christmas was marked in London as a red-letter festival. Not only did newspapers close down for two days, but those engaged in the general printing-trade were paid for two holidays.

A TOTAL of 7,716 books is recorded as having been published in Great Britain during 1918. This is a decrease of 415, compared with the previous year, and is the lowest number for many years.

AN extra week's pay, as a mark of appreciation by Lord Northcliffe of their labor on Armistice Day, was granted by him to every member of the staff of the Manchester office of the *Daily Mail*.

PAPER shipments from the Newfoundland mills of the Anglo-Newfoundland Development Company have now been resumed. Lately a shipment was made to France, to print *Stars and Stripes*, the American Army trench newspaper.

BY a large majority a ballot was passed by the London Society of Compositors increasing the superannuation bonus to 4 shillings per week, as was also a ballot on a proposition to grant £600 to the National Labor Memorial of Freedom and Peace.

ALL the members of the staffs and chapels of the *Western Daily Press*, the *Evening News* and the *Observer*, at Bristol, on pay-day, November 15 last, found in their envelopes an extra week's wages, "with the directors' compliments on the cessation of hostilities."

STATISTICS published in the *Labor Gazette* show that at the end of 1917 there were in Great Britain thirty-one trade unions connected with the printing and allied trades, with a membership of 109,596, as against 69,403 in 1916, an increase of 57.9 per cent.

A COMMITTEE has been set up to further the movement to bring about the standardization of paper. Upon this committee W. H. Hazell represents the printing-trade, H. Bradley the wholesale stationers, and E. G. Hawdon the manufacturing stationers and envelope-makers.

THERE died recently, at Eton, Richard Atkins (aged seventy-two), who for fifty-five years had been employed as a compositor of Latin and Greek books for the use of the Eton school. During this time he was never known to spend an idle day, or even an idle hour.

THE directors of the Express Printing Company, at Manchester, recently conceded to their employees a reduction of two hours in the working week, making forty-six, against forty-eight with which they have for some years been privileged. This step is regarded as being without precedent in the printing-offices of northern England.

THE forty-eight hour week now bids fair to become an accomplished fact in London printing-offices. Several big firms commenced the reduction to this limit in the first weeks of the new year. This will probably cut the support from under the feet of those who predict that any curtailment of the working time will spell bankruptcy for the printing-trade.

DURING the last week of 1918 the price of English antimony was suddenly dropped from £80 down to £55 per ton (of 2,240 pounds), a reduction of £25. A fall of 30 per cent is certainly drastic. It is due to the overproduction of this metal for war purposes, which is largely in excess of peace-time requirements. It will naturally affect the price of type and other printers' metals.

THE War Office has withdrawn certain restrictions on the sending abroad of books and papers. Two Army Council orders, dated May, 1918, dealing with permits for this class of printed matter, have been cancelled. Any books, papers, photographs and illustrated matter which required permits may now be sent abroad by post unrestricted. Articles for publication and kindred matter continue subject to postal censorship.

A CORRESPONDENT, writing to one of the trade papers in respect to paper standardization, says he would like to see an agreement among the envelope manufacturers brought about which would speedily abolish the loosely folded wind-filled envelopes forever. He refers to the extra space they take up and the packing costs incurred, involving extra care to prevent crushing and damage of the goods. He also believes if two-thirds of the fancy and needless sizes were abolished and the sizes and shapes properly standardized it would further simplify matters and benefit the trade.

ON Sunday, December 8, last, Lord Northcliffe gave a luncheon to the editorial, printing and distributing staffs of the *Daily Mail*, *Evening News* and *Weekly Dispatch*, at London, and the chairman and president of each of the printing unions concerned in newspaper production were invited to the function, at which 1,600 persons were present. At the luncheon it was announced that every member of the staff would receive, on the next pay-day, an additional week's remuneration, this being in addition to the extra week's pay given in the Armistice week. A number of other newspapers followed this example, and double envelopes were received by their employees on their next pay-day.

UNTIL further notice the Minister of Munitions has suspended several orders affecting the sale and control of non-ferrous metals. Among these are the following: The lead order (1917) and the two lead control amendment orders (1918) which took possession, with certain exceptions, of all pig lead, scrap lead and lead residues, prohibited purchase or sale, etc., or use in manufacture except by license, required returns and fixed maximum prices for such lead, manufactured lead, lead compounds and used type-metal; the type-metal returns order (1918), which required returns of stocks from persons having more than one hundredweight. The restrictions regarding stitching-wire have also been set aside, so that it can now be obtained in any quantity without the necessity of first procuring priority of ration certificates.

A SCHEME for standardizing paper sizes, which was prepared in 1917 by W. Howard Hazell, of London, is now being put forth for adoption by the English printing, paper and stationery industries. This scheme, which will be interesting to contrast with a scheme presented for adoption in France (see the notation under that heading in these "Incidents"), is as follows, and is applicable to printing and writing paper, cardboard of all sorts, etc.:

NAME.	Size in Inches.	Size in Centimeters.
Foolscap	13¼ by 16¾	33.6 by 42
Sheet and One-third Foolscap	13¼ by 22	33.6 by 55.8
Sheet and One-half Foolscap	13¼ by 24½	33.6 by 62.8
Small Post	14½ by 18½	36.9 by 47.1
Crown	15 by 20	38.1 by 50.8
Large Post	16½ by 21	41.9 by 53.3
Double Foolscap	16¾ by 26½	42 by 67.3
Demy	17½ by 22½	44.5 by 57.2
King	19 by 24	48.2 by 61
Sovereign	19¼ by 27¼	48.8 by 69.1
Royal	20 by 25	50.8 by 63.5
Super Royal	20 by 27	50.8 by 68.6
Double Crown	20 by 30	50.8 by 76.2
Imperial	22 by 30	55.9 by 76.2

Any dimension differing from the above is to be designated by inches instead of by a name; no name is to be used for two different sizes of paper. Double and quadruple sizes are to be exact multiples of single sizes.

FRANCE.

GABRIEL DELMAS, a printer at Bordeaux, has submitted a report to the Syndicate of Master Printers respecting systematic standards for paper sizes. This report (of which the second edition has come to our hands) advocates what is termed the "decimalization of paper sizes," the idea being that paper widths and lengths should be multiples of 5 or 10 centimeters. The table offered suggests the following dimensions for the various formats:

OLD NAMES IN CURRENT USE	Old Sizes Carried by Dealers.	New Sizes Proposed.
Clochette	28 by 28 cm.	30 by 35 cm.
Fleurette	26 by 34 cm.	
Procureur	26 by 35 cm.	
Petit Cartier	30 by 31 cm.	
Grand Cartier	26 by 40 cm.	30 by 40 cm.
Cloche	29 by 40 cm.	
Cloche Cartier	30 by 40 cm.	
Pot	31 by 40 cm.	
Grande Fleurette	32 by 44 cm.	35 by 45 cm.
Tellière	32 by 45 cm.	
Tellière	32½ by 45 cm.	
Tellière	33 by 44 cm.	
Tellière	34 by 44 cm.	
Tellière	35 by 45 cm.	
Aux-Armes	35 by 44 cm.	
Aux-Armes	35 by 45 cm.	
Couronne or Griffon	36 by 36 cm.	
Couronne du Midi	37 by 50 cm.	40 by 50 cm.
Grande Couronne	38 by 50 cm.	
Grande Couronne	37 by 47 cm.	
Ecu	40 by 52 cm.	40 by 55 cm.
Ecu	40 by 53 cm.	
Petit Médian	40 by 53½ cm.	
Médian	40 by 58 cm.	45 by 55 cm.
Coquille	44 by 56 cm.	
Carré	44 by 56 cm.	
Carré	45 by 56 cm.	
Grand Médian	46 by 60½ cm.	50 by 65 cm.
Cavalier	46 by 62 cm.	
Cavalier	47 by 62 cm.	
Petit Raisin	47 by 63 cm.	
Raisin	47 by 62 cm.	
Raisin	48 by 63 cm.	
Raisin	49 by 64 cm.	
Grand Raisin	50 by 65 cm.	
Super Royal	50 by 70 cm.	55 by 70 cm.
Petit Soleil	51 by 68 cm.	
Jésus Musique	54 by 70 cm.	
Petit Jésus	53 by 72 cm.	
Petit (Edition)	55 by 70 cm.	
Impérial	55 by 73 cm.	
Jésus	54 by 72 cm.	
Jésus	56 by 72 cm.	
Grand Jésus	56 by 76 cm.	60 by 80 cm.
Soleil or Pittoresque	57 by 80 cm.	
Soleil or Pittoresque	57 by 81 cm.	
Soleil or Pittoresque	58 by 80 cm.	
Soleil or Pittoresque	59 by 78 cm.	
Soleil or Pittoresque	60 by 80 cm.	
Soleil or Pittoresque	60 by 90 cm.	
Colombier	59 by 80 cm.	65 by 85 cm. 65 by 90 cm.
Colombier	70 by 80 cm.	
Colombier	61 by 83 cm.	
Colombier	62 by 85 cm.	
Colombier	66 by 80 cm.	
Colombier	62 by 90 cm.	
Colombier	60 by 94 cm.	
Colombier	63 by 90 cm.	
Colombier	63 by 92 cm.	
Colombier	65 by 92 cm.	
Colombier	66 by 92 cm.	
Grande Aigle	71 by 108 cm.	75 by 105 cm.
Grande Aigle	85 by 106 cm.	
Grand Monde	90 by 120 cm.	90 by 120 cm.

That France needs a very large measure of simplification in paper sizes the above table of existing sizes amply proves, but it is very doubtful if the standards proposed will be likely to effect a scientific solution of the vexing problem; it would merely reduce the number of formats, and still leave too many of them.

ON Wednesday morning, February 5, by instigation of the Syndicate of the Book Industries, a memorial service, presided over by Cardinal Amette, Archbishop of Paris, was held in the Notre Dame Cathedral, in honor of the employers and employees connected with the French book and printing trades who have fallen in battle for their country's sake. The Protestant and Jewish members held similar memorial services on the afternoon of the same day.

GERMANY.

THE ex-Kaiser is reported to have said that he could earn a living as a bookbinder.

THE German Typographical Union lost 7,500 members in the war, through death either on the field of battle or later from wounds, as well as from disease while in service. The union distributed 9,197,973 marks ($2,189,117) in relieving members and their families during the war.

A FURTHER increase of thirty-five per cent in the price of printing has been agreed upon by the German Master Printers' Association. The increases over prewar prices are now as follows: For books and established periodicals, 140 per cent; for new periodicals, 150 per cent; for catalogues, etc., 160 per cent; for pamphlet and job work, 180 per cent; for special quality productions, 200 per cent. The increase is due to the higher cost of material and labor, as well as the introduction of an eight-hour day for printery work-people.

DONT'S FOR PRINTERS.

BY G. W. TUTTLE.

Don't worry about competition. Worry is the father of errors. Worry befogs the brain, makes the hands bungling, the memory treacherous, the service poor, the customers as scarce as the proverbial hen's teeth, and mistakes as plentiful as leaves of Vallombrosa.

Don't worry about tomorrow. No man can worry about tomorrow and fill full today at the same time. Concentrate on today's jobs! One thing at a time! A shotgun for small game, but you must concentrate your lead if you would get a grizzly, and use a rifle. A man who would walk with one leg each side of the fence is a failure.

Don't promise a job for tomorrow that you know your pressman could not run in two days. Men talk of elastic currency, but even a fool knows that days are not elastic. "You can't fool all of the people all of the time," at present, any more than you could in Lincoln's day. Let your promise be as sure of redemption as a Liberty Bond.

Don't try to crawl out of a mistake. Mistakes in shops are usually orphans; no one is willing to father or own them. Why not own the children we have begotten? Why not correct mistakes cheerfully and promptly?

Don't think that the quiet man who took that poor job, and said nothing, has no eyes and no memory. Quiet folk have keen eyes and long memories. He who speaks little, thinks much. Many a time the man who says the least will travel the farthest to get an artistic job of printing.

Don't feel satisfied with a job that could be improved — the largest room in this old world is said to be room for improvement.

Don't despise a small job; it may be only a feeler, a path-maker; it may be only blazing a trail for big business.

Don't allow waste. Calk up leaks in your printer's craft. Some shops are so anxious to crowd on sail that leaks go unnoticed, and the vessel founders in some gale of adversity.

Don't forget that there is always a market for ideas. Patrons stand in line at the shop where original ideas are on exhibition, done in printer's ink.

Collectanea Typographica

By HENRY LEWIS BULLEN

Hereby tongues are known, knowledge groweth, judgment increaseth, books are dispersed, the Scriptures read, stories be opened, times compared, truth discerned, falsehood detected and with finger pointed, and all through the benefit of Printing.—John Foxe, 1516-1587.

* * * *

What is Type?

WE have permission to print herewith an answer to this question, expressed beautifully, and none the less truthfully, by O. A. Owen, of New York. We commend it to those printers who, marching with the plumber and carpenter, conceive types to be merely things made of metal with which one may earn a weekly wage or a proprietor's profit. Hear Mr. Owen speak to those who find in printing an intellectual, spirit-stirring occupation:

What is type?

Type is language.

Language is the first and broadest of the plateaus which lift man above the animals. With it we communicate; to communicate is to be able to coöperate; without coöperation society as we know it would not exist.

What is type?

It is the viaduct between past and present. It permits Volta to talk to Edison. Type bridges time as the wireless bridges space.

What is type?

The most peculiarly human of all inventions; the realm of books and newspapers, and so the sunrise land of new ideals; the garden of freedom; the kingdom with no crown but the laurel; the poet's, reformer's, dreamer's paradise; the country of all that is noble, intellectual and godlike in man.

To use type beautifully is a dignified and, at the same time, profitable study—an art, a livelihood, a vocation and an avocation all in one.

* * * *

"Never let your advertising be inferior to your product," is good advice; but better for advertising power is this: "Never let your product be inferior to your advertising."



Johann Oporinus, Printer.

Born in Strasbourg in 1507, died in Basle in 1568. In his day Oporinus was one of the more famous among printers. He was a scholar, and very diligent in business. His tomb is in the cathedral in Basle. Portrait is reproduced from "Imagines Virorum Literis," printed in Strasbourg in 1590. See the printer-mark of Oporinus on next page.

A Celebrated Proofreader.

THE glowing appreciation of printing which opens this page was written by John Foxe, the author of the famous "Actes and Monuments," popularly known as Foxe's "Book of Martyrs." During the years he was exiled from England, before he issued his masterpiece, Foxe was employed as a proofreader by Johann Oporinus, of Basle, Switzerland. Daily contact with printing processes brought to Foxe a profound respect for the power of printing.

Of Johann Oporinus we are able to present a portrait and one of his printer-marks. Oporinus printed more than seven hundred books during his twenty-eight years of business activity. They were learned books, and he, a learned printer, famous in his day (and ever since), corrected all with his own hand, compiled the indices and annotated and translated. At one time he employed more than fifty persons. An episode in the life of Oporinus will illustrate the difficulties not uncommon to enterprising early printers. In 1542 one Theodore Bibliander translated the Koran into Latin, and Oporinus undertook to print and sell the translation. The ecclesiasts whose office it was to license books sought to be printed refused their *imprimatur*, alleging the heretical character of the Koran. Oporinus appealed to the city government, which sought the advice of the university; meanwhile Oporinus was imprisoned on a charge of heresy. The Government and the university were each divided for and against the printer. His opponents asserted that the city would be eternally infamous if the Koran was permitted to be printed. The printer procured the mediation of the city governments of Zurich and Strasbourg, and received permission to print on condition that the book should not be sold in Basle. The work was completed in 1543, and with it was printed a refutation of its doctrines. In his old age Oporinus sold his printing business. He is one of very few printers who have had the history of their lives and works written during their lifetime. During 1569 A. Jocisco wrote an interesting panegyric of Johann Oporinus, to which he added a complete list of books printed by him. There is also a catalogue of the private library of Oporinus, who, like every other distinguished printer, read books as well as printed them. The book by Jocisco is excessively rare.

The facts re Oporinus are taken from an interesting book, "The Printers of Basle in the XV and XVI century, their biographies, printed books and devices," by Charles William Heckethorn, London, 1897, folio, illustrated, finely printed on hand-made paper, 208 pages, a book that every true printer would be proud to have in his library. It is difficult to imagine a true printer without a library.

* * * *

Incompetent compositors are reducing the employers' profits, but the employers should not complain, for each incompetent was once a boy taken into the industry by a narrow-visioned employer, without examination to show that the boy possessed the education and good character without which competent compositors can not be made.

Printer-Marks.

THE following appreciation of printer-marks is from Heckethorn's "Printers of Basle," already mentioned:

In speaking of book illustrations, I have not referred to the most important, the most interesting of them, namely, the Printers' Devices, an almost complete reproduction of which is given in these pages. We have here the very Armorial of Intellect, the heraldic Insignia of Art, for that these Devices display both a depth of meaning and a conception and facility of æsthetic execution can not be denied. Many of them, especially of later date, give us a high opinion of the symbolizing minds of those grand and imposing figures, the early Printers of Basle, pioneers and champions of human progress. And when we look at the hand-worked presses — so poor and mean compared with the monumental ten-feeder rotating machine of the present day — with which they produced so beautiful a work as Winter's "Pollucis Onomasticon," or Perna's "Rime del Petrarca," we must admit that those early printers were enterprising, intellectual, and industrial giants. Basle may well be proud of them, and has shown that it is so, by assigning to the books printed by them in their public library a separate department, as they have to printers of other towns, so that, as the *Athenæum* of the 24th February, 1894, says, the library of Basle is now the most perfect library for the bibliographer to work in.

* * * *

$1,300 for a Two-Page Circular Printed by Franklin.

IN 1743 B. Franklin, printer, was a busy man. He was conducting a profitable printing business, and that involved close application and hard work. He was entering his thirty-seventh year, possessed of independent means as the result of fifteen years of steady application to business — the business commenced on borrowed capital. It was on May 14, 1743, that Franklin wrote, printed and circulated a two-page circular, entitled "A Proposal for Promoting Useful Knowledge among the British Plantations in America."

Only one of these circulars has survived. That one was sold at auction in Philadelphia on December 5, 1918, for $1,300. The last paragraph of the circular reads:

Benjamin Franklin, the Writer of this Proposal, offers himself to serve the Society as their Secretary 'till they shall be provided with one more capable.

This unique circular is evidence that Franklin's proposal was well received. On its blank leaf, John Bartram, on March 27, 1744, writes to Dr. Cadwallader Colden (among other things):

I have sent thee one of our proposals for forming A Philosophical Society. We have already had three meetings & several Learned & Curious persons from our neighboring colonies have already Joyned membership with us, & we hope thee will pleas to do us ye honor to be enrolled in our number. I think this undertaking may be of publick benefit to our American Colonies if we act with diligent application in this affair.

Thus we have today in Independence Square in Philadelphia the American Philosophical Society, a learned association of world-wide fame, and one of the great monuments of Franklin's career. The works that made him famous were voluntary, unpaid acts, done for the general good, with no thought of reward. This two-page circular is truly sacred. We may surmise that Franklin would set the types himself. There is a typographical error, corrected with his own pen. As a printer he had all the facilities for announcing ideas. His competitors would scarcely be so unbusinesslike as to print ideas except for cash in hand, as the butcher sells his sausages over the counter; but Franklin held himself on a par at least with his customers. He had ideas of his own, and never hesitated to use his types to announce them, either for his own immediate benefit or altruistically. This cultivation of ideas was the basis of his ability to make printing pay. The lack of cultivation of ideas — the lack of intellectuality in an intellectual occupation — is the cause of most of the failures to make printing pay. We can not all be Franklins, but we can by means of our Art so impress our own limited public with the power of printing that the majority shall be more than willing to pay full value for it.



Printer-Mark of Oporinus.

Oporinus used three insignia on his books, and of these several variations. His favorites contain representations of Arion, a Greek poet and musician of 700 B.C., of whom the legend exists that when returning from a musical contest, in which he was the victor, his rivals, threw him from a ship into the sea, whence he was saved by dolphins which had followed the ship, attracted by his singing. To a pictorial representation of this legend Oporinus added the mottoes: "The fates shall find a way" and "To merit no path is denied."

American Philosophical Society.

WHEN in 1906 there were celebrations of the two hundredth anniversary of the birth of Benjamin Franklin, the principal celebration, and the one in which the Government and the Congress of the United States participated officially, was that of the American Philosophical Society in Philadelphia. On that occasion there were representatives of the French Government and of learned societies and universities from the following nations: Italy, 7; Great Britain, 28; France, 7; Germany, 3; Spain, 2; Holland, 2; Belgium, 4; Austria, 1; Australia, 2; New Zealand, 1; Mexico, 1. By order of the Congress a medal was struck in honor of the bicentennial. The report of the proceedings are in a handsome volume issued by the American Philosophical Society, which at the same time issued five volumes, uniform with the report, containing "A Calendar of the Franklin Papers," a summary of letters written by and received by and preserved by Franklin. Thus one hundred and sixty-three years after the printing of the two-page circular mentioned above, the power and influence which the little circular had evoked affected the whole world, drawing its most distinguished scholars and scientists to do honor to a hard-working printer who spent his leisure time in promoting progress in the city of his activities.

* * * *

A Good Example.

IN 1905 Francis S. Reader, editor and owner of the *Beaver Valley News*, New Brighton, Pennsylvania, wrote and published a "History of the Newspapers of Beaver County, Pennsylvania." It is an interesting, carefully written 8vo volume of 180 pages, with 70 illustrations, chiefly portraits. The newspapers of Beaver county were usually established and operated by printers. Though not a printer himself, our author brought up his son to our craft, and in his book he gives many biographies of foremen and of compositors who had in one way or another distinguished themselves. Many, like Francis S. Reader himself, were Civil War veterans; some rose to distinguished positions; and we gather that as a body they were more than ordinarily influential in their community. Similar interesting histories of printing could be made in hundreds of live communities in America. It is surprising that more printer-editors have not followed Francis Smith Reader's patriotic example, for his book undoubtedly improved the status of printing in Beaver county. Be loyal to Printing, and flourish with it. Going alone is the way of a fool.

COST AND METHOD

BY BERNARD DANIELS.

Matters pertaining to cost-finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made when request is accompanied by return postage. When estimates are desired, a charge of fifty cents for jobs amounting to $50, and an additional charge of one-half of one per cent on those over that amount, which must accompany the request, will be made in order to cover necessary clerical work.

The Cost System in Holland.

There is an old saying, "It is hard to beat the Dutch," having reference to the natural shrewdness of the merchants of Holland in driving a bargain. It would seem that the Dutch bookbinders are worthy sons of worthy sires, for they have appointed a "cost price commission," and adapted the Standard cost-finding system to their bindery work.

Through the secretary of the commission, F. C. Proost, of J. Brandt & Zoon, Amsterdam, Holland, we have been favored with a set of the blanks for the Holland system and a copy of Mr. Proost's lecture on the cost system on the occasion of the last annual meeting, September, 1918.

Though close to the area of hostilities and surrounded by wars and rumors of wars, the Dutch have shown their business ability and done a thing that seems difficult here — adapted the cost system to bookbinding. The blanks are quite easily understood and the system seems to be very complete, especially in taking care of the handling of material, a point which is often bothersome in bindery cost-finding.

Department Investment.

The first line on the final statement of the Standard cost system (9H) is the department investment. This item is entered at invoice price and is the basis of several items of cost. It is important, therefore, that it should be correctly entered.

The invoice cost is the actual amount paid for the machine as it stands on the floor, ready to run, when first placed in the plant—not what you think it ought to cost, nor what you think its present value. This applies to each piece of equipment and to the total investment in each department. This is part of your capital and must show as such on your books; but it is the effect that it may have on your costs that makes it so necessary to have these amounts correct.

There is danger in arbitrarily charging to a department equipment that it does not use because the department which does use it seems to be overloaded. This relieves one department of a just expense and unjustly adds to the burden of another department.

On the amount of investment in each department are based the interest on department investment, the reserve for depreciation, the insurance, and the taxes. These items amount to from eighteen to twenty-five per cent of the total investment in equipment. A wrong charging of some piece of machinery to a department not using it reduces the cost of the department thus relieved and adds to the department costs of the one wrongly loaded, making a difference of double the amount transferred, or possibly forty to fifty per cent on the amount involved.

Suppose we charge the composing-room with something that should be in the pressroom, what is the result? We have added at least eighteen per cent of that amount to the cost of composition, and must overcharge our customers buying composition to that extent. On the other hand, we have taken away from the cost of presswork the same amount and consequently are charging the buyer of presswork less than his fair share of the cost of doing business.

We do not benefit by thus robbing Peter to pay Paul, but by having high prices we run the risk of driving away the man who buys composition, while we are giving away our legitimate profits in the pressroom by making a low price that is not really warranted by the facts.

Every day it becomes more important to secure accurate time costs in order that we may determine the value of improved efficiency and at the same time meet the keen competition of the wise ones who have installed improved machinery and methods. The day of big profits is no more (if it ever was), and with narrow margins, costs must be accurately known or disaster awaits around the next corner.

The Metal Trouble.

One of the most difficult details of printing-office accounting is the care of the interchange of metal between the printer and the trade composition plant, and there is none which has been productive of more hard feelings and disputes.

It has been customary for the composition plant to loan the metal and to send a memorandum bill at the time the composition is billed, with the understanding that the metal is to be returned in thirty days — a rule which is more honored in the breach than in the observance. The metal is usually returned when the printer is sure that he can have no further chance of a repeat order, and then no care is taken to return the metal to the same trade plant that furnished it.

This is quite unfair to the composition house, as it compels it to make an uncertain investment in metal, which may all come back in a rush at a time when the market is lowest, or be held up and compel the going out and buying of more metal at the highest price.

It is also notorious that printers do not check up the weight of metal received. In fact, many of them seem to look upon the matter as a sort of joke, something to be left to the porter to solve.

There is no reason why composition and metal should not both be sold to the printer, and some very good reasons why they should.

When the printer buys the metal and the composition he has a better idea of the cost and value, and is more likely to ask his customer the right price for it.

When he pays the metal bill with the composition bill he gives the composition house an opportunity to turn its money over promptly and thus reduce its cost of production. This in the end would result in lower composition costs.

The practice of selling the metal to the printer and not receiving it back would also benefit both the printer and the composition house by enabling the latter to always use new metal and deliver better type or slugs.

The selling of the metal to the printer would, of course, compel him to lose all the shrinkage that occurs in his plant through careless handling and place on him the risk of market loss in the price of old metal. This would show him that he must include these in the charge to his customer. The latter cost would be offset, so far as the trade plant was concerned, by compelling it to take the risk of the costs on new metal, so the matter would adjust itself.

A direct sale of metal with the composition would result in a much better condition of trade and be fairer to both parties.

The True Cost of Composition.

In speaking of the cost of composition, printers seem to have acquired the habit of meaning only the first cost of the first operation of placing the type in lines and galleys, and to completely neglect the other operations required to finish the composing-room product.

The real cost of composition is the cost of all the operations from the copy to the form ready for press or the foundry. This is lost sight of by many writers and speakers, and in general, in the discussion of composing-room cost, with the result that we have gradually formed a wrong idea of what composition really means.

This is particularly true when we come to consider machine composition, which varies so much in character that the cost of the machine product does not bear any proportionate relation to the real cost of composition, and it is impossible to judge fairly between the machines and their relation to the hand-work needed to make their product useful.

For instance, how shall we judge the value of a piece of composition that requires six hours of machine time at $2.25 per hour and eight hours of $2 handwork to get it ready for press, as against the value of a similar piece of work done by another machine in three hours at $3 and requiring nine hours of handwork at $2 to get it to press? One costs $29.50 complete and the other $27; yet the lower priced one was done on the higher priced machine and required more hand hours to finish it.

The above figures are actual records of a job done at different times under the idea that the lower priced machine would make it cost less, but the mistake was that the first machine was not suited to the work and the latter was, and therefore more rapid.

This is just as true of other departments, but more errors of this kind are made and more money lost in the composing-room.

Think this over and make a few comparisons yourself. We have seen a printer go out and buy a few thousand ems of composition that required so much handwork and correction that it would have paid better to set the job by hand in the first place.

Remember, that while economy in the various operations is necessary and commendable, the final cost is what counts, and that the cost of the fractional operations is useful only as a guide to efficiency and improved management. If apparent economy of cost in one operation or machine seems to be indicated by its average hour-cost, look carefully into the figures showing production and see whether the higher priced machine does not turn out enough additional product to more than make up the difference in hour-cost. Then consider whether the product that seems to cost the least holds that advantage through the further operations. You are selling a finished product and anything short of that is valueless to your customer, therefore you want to know the cost of this completed article — composition — as well as the parts of machine and hand labor contained in it.

Unfortunately, our present cost methods only give this cost in sections or parts which we must ascertain for each job and add together, and the only real comparison that we can have is where the work is very uniform, as on a periodical, or in a shop devoted to one publication. But we can keep our costs so that we can determine, to the fraction of a cent, the finished cost of such things as a thousand ems of various kinds of composition locked up for press or the foundry. It is because we think it too much trouble to do this (at least the most of us do) that we see so many wild figures about cost in print, and hear of so much wild price-making.

A reform is due, and will without doubt soon begin. Printers and composition plants are awakening to the value of the time they buy, and are growing tired of seeing so much of it in the non-productive column or sold for less than cost. It can not come too soon.

Keeping Track of Jobs in Process.

A printer in the West, who has made some changes in his selling methods which are bringing him a large number of small jobs that are wanted in a big hurry, asks for some way of keeping track of them while going through the plant and keeping them from sometimes getting side-tracked and overlooked in the rush. As he puts it, "I want some way to be able to locate promptly any job that may be in the plant."

Order Received.	Stock Ordered.	Stock Received.	Sent to Ruler.	Returned from Ruler.	Cuts Received.	Stock to Pressroom.	Copy to Comp. Room	JOB No.	Proof Out.	Proof Returned.	Revise.	Sent to Pressroom.	On Press.	Sent to Bindery.	To Shipping Department	Delivered.
								01								
								02								
								03								
								04								
								05								
								06								
								07								
								08								
								09								
								10								
								11								
								12								

A plant in the East used the following system with great success:

Sheets about 7 by 11 inches were ruled and printed as shown in the sample reproduced, with fifty numbers to each sheet. This requires two sheets, one numbered from 01 to 50, and the other from 51 to 100. The units and tens only were printed, the hundreds and thousands being written in as the sheets were used, it really being necessary to fill in only the top number on each sheet. These were interleaved and padded twenty-five sets to the pad.

As each order was received, the date was noted in the first column on the line containing the order number of the job. This was done with a small rubber stamp, thus: 1–18–19. Then twice a day (noon and evening) each foreman reported to the order clerk the numbers of the jobs that he had forwarded to the next classification during the half-day period, and she noted the date in the proper column.

When an inquiry was received regarding any job, by looking up the job number on these sheets it was easy to locate where it was at the last report. This prevented any job from getting far behind, as the clerk was instructed to inquire about any job upon which a report was not made regularly.

This system proved a big time-saver to the office force, and also in the work-rooms, by preventing unnecessary calls to find a job, as it was always first called for in the department to which it was last sent. It also caused considerable merriment when first started, due to the fact that there were several customers

who had a habit of calling up to know how the job was coming on when they had the proofs in their possession.

Each sheet was kept in the file until every job upon it had been delivered, then it was stored in the permanent files for at least six months after the last date upon it. Many disputes about proofs and deliveries were settled by reference to these handy memoranda.

The sheet may be enlarged by additional columns, or the headings changed to suit the business. A die-stamping and stationery house is using this system, with different headings, of course. As shown here, the blank is intended for a job-printing plant.

Over or Under?

This question of the overrun or the underdelivery returns again and again to torment the printer. Practically every printer would like to deliver exactly the number of copies called for in the order — neither more nor less — but the fact remains that human nature is fallible, and inanimate presses, rollers and inks have their peculiarities, not to call it by a less polite term.

The printer who attempted to make a good delivery on a small order of a few hundred copies without starting with from ten to fifteen per cent extra stock would be apt to end in disappointment and possibly loss through the action of these forces and the crankiness of his customer, while the printer who must order stock for a large order and knows that an extra quantity can not be had to make up, must figure all the possibilities and order enough oversheets to cover all emergencies.

Where standard sizes and stock goods are used there is opportunity to figure close and depend on the additional order of a small quantity if spoilage exceeds the expected limit. Therefore, printers should always notify their customers that they must accept a reasonable overrun of, say, ten per cent, or a short run of the same amount as a good delivery, or have an understanding with them before beginning the work or before receiving the order and putting it in hand, as to the conditions of count in delivery. If the customer insists on actual count, care must be taken to order fully enough stock to come out a few over and the overs be kept as samples; but the cost of enough paper to make sure must be included in the estimate or the price.

The good old plan of two quires extra for each thousand impressions of colorwork and one quire for each thousand impressions of bookwork, or as we used to say in the days of the 480-sheet reams, two quires over to each ream of bookwork and double up on close register.

Of course, there is seldom any reason for the customer being cranky on the subject of count, for his order is usually an approximation of the amount he will actually need; but there will always be some close buyer who will yell loudly at any charge for overs and take them without a whimper if no charge is made, as well as the fellow who will make extravagant claims and try to squeeze the printer when there are a few copies short.

Print a notice on your stationery — letter-heads, bills and estimate and quotation blanks — stating that an amount within ten per cent either way will be considered a good delivery, and billed proportionately, and call attention to it in your letter of quotation, thus making it part of the contract.

The Small Presses.

"Is the following true—does it pay to run a cylinder in a small shop?" writes a reader of THE INLAND PRINTER.

"Thousands of prosperous printers have nothing but job-presses in their shops — seventy per cent of all printers have one or more Gordon style presses."

This statement was made by a member of a firm which manufactures the most popular small press in the market today. It was not a boast, but a caution to the printer not to overlook the highly important part played by the job-press in the printing business.

Almost as soon as a printer gets his first installation of plant about paid for, he acquires an intense desire to own a cylinder press, and the salesman who is pushing cylinder presses is nothing averse to fostering his ambition and persuading him that he can make more money by doubling up on the jobs he now has to run single on the jobber. He tells him how the cylinder will run faster on a larger sheet and at less cost, until the victim of his ambition orders the big press, buoyed up with false hopes of the big profits that are soon to be rolling his way.

Let us look the matter squarely in the face.

The latest cost records show that the average job-press costs from $1 to $1.20 per productive hour, while the pony cylinder costs from $1.80 to $2 per productive hour in the average shop, when running about seventy per cent productive. As these figures may seem high to some, and possibly are, owing to the unsettled conditions in the labor market, we will use the lower figure in both cases.

The average job-press is able to handle a 12 by 18 sheet, and the average pony will carry a 22 by 34 sheet. Suppose we cut the job-press sheet down to 11 by 17 and say that the pony will carry a sheet four times as large as the jobber.

Now let us investigate the cost of an 11 by 17 job which would be set once and run one-up on the job-press, and compare it with the same job run four-up on the pony, running the type and three electros. The job-press will give a product of about 800 per running hour, while the pony will be run at a speed of from 1,400 to 1,500 per hour, and give a product of 1,250 sheets per hour. This gives us the following costs.

The composition will be the same for either method, so we will omit it to simplify our figures.

JOB-PRESS.		CYLINDER.	
Lock-up for press	$0.50	Lock-up for foundry	$0.50
Make-ready	1.00	Three electros	17.50
Running 20,000	25.00	Lock-up for press	1.50
		Make-ready	3.60
Total cost of presswork	$26.50	Running 5,000	7.20
		Total cost of presswork	$30.00

Now this happens to be near the neutral point, and if there had been a longer run the cylinder would have been the cheaper, while a shorter run would have been in favor of the jobber.

Here is another illustration for the man who runs booklets and catalogues, and who wants to compare the cost of running 2,500 sixteen-page catalogues in 4's on the job-press with running 16's on the cylinder. Here there would be no need of electrotyping or setting duplicate forms. It figures thus:

	JOBBER.	CYLINDER.
Lock-up four forms	$1.50	.....
Lock-up one sixteen	.....	$2.50
Make-ready	3.00	3.60
Running 10,000 impressions	12.50	.....
Running 2,500 impressions	.....	3.60
Total cost of presswork	$17.00	$9.70

A tremendous saving on this one job and apparently a big profit for installing the press. But this depends entirely upon how many full-size forms there are in the course of the year and how often the small form must be run at its price to keep the press moving. If there are enough full-size forms to keep the press busy one-half its time it will probably pay to have it as a convenience to your customers, but if less than that it will be better to stick to the jobbers a while longer and either split up the big forms or farm out the longer runs.

It is all a question of the size of the run after all, for many times it pays to run a short number of a booklet or catalogue four pages or even two pages up rather than to run a large sheet and have to hold the press for the sheets to dry before you can back them up.

There are many print-shops all over the country which are making money for their owners without any cylinders. It all depends upon the kind of work and the size of the edition.

THE COSTS OF JOB-PRINTING.*

NO. 1, TOOLS.— BY R. T. PORTE.

ASK twenty printers the cost or the selling price of a job of printing and you will secure twenty different answers, none of which are alike. The reason for this is that the average printer has in some way hit upon a certain sum, or a method by which he arrives at a price, and applying that method reaches a result wholly different from what another printer might. There has been no general rule or application of averages or statistics which would enable all printers to arrive at anywhere near the same result on the same class of work.

The cost system was at first hailed as the corrector of all such evils, but it was soon discovered that results from cost systems could vary twenty-five per cent on the same job in the same office. Only a short time ago a printer complained to THE INLAND PRINTER that it took a certain length of time to accomplish an operation at one time, and then later it took over one-half as much more time to do the same thing.

With the lack of any general method of figuring, and with results like those mentioned from a cost system, is it any wonder that prices and costs do vary, and over fifty per cent at that?

In this series of articles an effort will be made to give methods of figuring, together with tables and scales which will lead to more uniform results, and all based on averages obtained from cost systems and by good business methods. It is not the claim of the writer that all the tables, scales or statistics are original, nor that they have never appeared before, but rather that he has brought them together in a way that will make them of use to the average printer, and help him arrive at the approximate cost of a job of printing before it has been done, and also enable him to check costs of production after jobs have been printed.

This is done with the intention of putting before printers the idea of compiling useful tables and using them instead of resorting to the old theories and preconceived ideas as to prices, such as one thousand impressions are worth 40 cents, a letter-head can be set up for 75 cents, and other foolish methods and notions.

Almost every other branch of manufacturing has provided accurate tables for the guidance of the estimator, but the average printer, who has printed these tables for other manufacturers, has never seen fit to use or compile such tables for his own benefit. He has in some way learned that it is worth a certain sum to produce one thousand impressions, and let it go at that.

A new day is dawning, so let us get out of the old rut, adopt the newer methods, cast off our old know-it-all ideas, and try to find out if we can not compile tables, shorten methods, and get down to a solid understanding of the mathematics underlying our trade and business.

To this end this series of articles and the accompanying tables are submitted to the printers.

Your Tools.

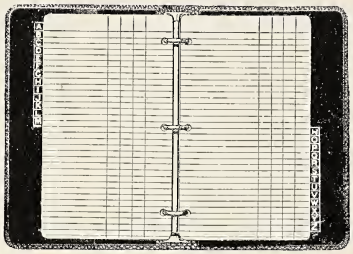
On the desk of every printer who has to give figures and prices on printing, either before or after the job is done, whether he has a cost system or not, should be placed three tools, handy and ready for instant use.

The first of these important tools is a loose-leaf ring binder to hold sheets about 7¼ by 4¼ inches in size. This is a handy size, convenient to put in the pocket, and it does not take too much room on the desk.

The book should have one-inch rings, with an alphabetic index. The sheets should be ruled, with columns for figures, something like a journal sheet, or similar to the sheet shown in the illustration.

This book is the most important tool you can have on your desk, and is like unto the "recipe book" of your wife or mother. It should contain the "know how" or the "recipe" for the costs of everything that could possibly enter into the production of a job. It should be a "scrap book" wherein are written or pasted tables, scales, costs of operations, production records and everything else that would be of value in helping to arrive at the cost of a job of printing.

Not one single thing should be left to memory, but when a fact has been arrived at, and a table found that is of value, it should go into the loose-leaf book. Quotations made in the past, costs of a job of an ordinary nature, or of a complicated



Loose-Leaf Ring Binder to Hold Tables, Scales and Estimate Blanks.

nature — anything and everything should go into it. And not only tables as to costs, or methods of figuring costs, but a price-list of ordinary commercial work, letter-heads, envelopes, cards, circulars, blotters, tags, dodgers, and the other thousand and one small jobs that can be priced.

I believe in the cultivation of the memory, except when it comes to giving a price on a job of printing. Then memory should be put in the background, and either a price-list or reliable tables should be used.

This in no way does away with a cost system. In fact, it is just as necessary in a plant with a cost system as in one without a cost system. In either case, the little old "printing recipe book" should be given the prominent place on your desk, and should show the result of much use.

In front of the book can be prepared a general index, so as to make for ready reference, and, if possible, a cross-index where things can be listed under two separate heads.

If more than one person does the figuring of the work, either before or after the job is done, then extra sets of books should be provided, each exactly alike, in order that two or more persons in the same office will be able to arrive at the same prices.

The worst thing that could happen in any printing-office is for only one person to be able to make a price and try to retain all the knowledge about costs and prices. Yet, in many cases this is attempted, and as a result mistakes are made and a considerable amount of money is lost to the printing business.

In some cases I have obtained four different prices on the same work from four different "estimators" in the same firm. By having all those who make prices use the same "recipes," uniform results will be obtained. What would you think of a bakery which allowed each of its bakers to use his own "recipe" in making bread? What a lot of different kinds of bread that company would put out! This is not done; on the contrary, a standard "recipe" is used, so that every loaf of bread produced by the company is made exactly the same.

*NOTE.—This is the first of a series of ten articles on the cost of job-printing. Copyrighted, 1919, by R. T. Porte.

But, first, printers must get the "know-it-all" out of their heads, each and every one, and use, test and apply every printing "recipe" in ascertaining a right price for a job of printing, retaining those which are found correct and rejecting those which are wrong.

Not a week should pass without having something added to the information in the little book, and not a job should be priced without reference to the book.

The second tool that every printer should have is an "estimate blank."

There are many and varied estimate blanks in use by printers, and some are decidedly elaborate. In some cases they are so elaborate and filled with so much printing that it requires a search-warrant to find all the items. There is such a thing as overdoing it.

For my own use I have prepared a very simple blank, punched to fit the "recipe book," with spaces for the various classes of work. The illustrations, which are in reduced size (the original is on a sheet 4⅛ by 7½ inches), will give a good idea of this. On examination it will be found simple yet complete.

On the back of the estimate blank I have quadruple-ruled twelve-point (or pica) spaces, numbered. On this side I make necessary calculations for which I do not have room on the front, or sketches as to paper and the number that will cut out of a sheet, using the numbers for inches or half inches. Frequently I lay out a job on them. In many ways I have found these ruled lines of great value and help in preventing errors that might prove costly.

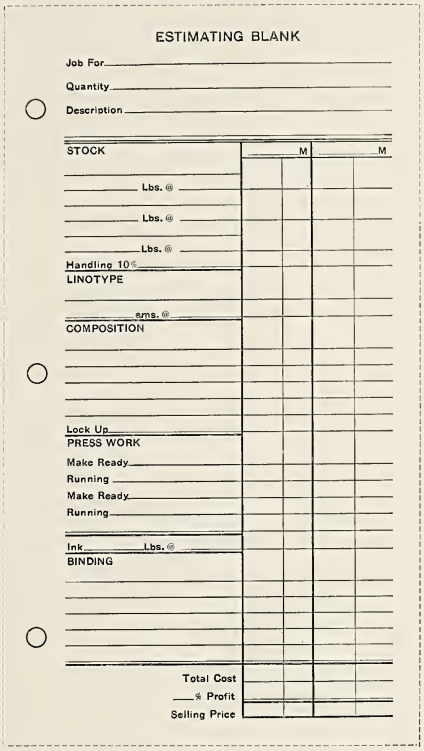
There are none of us absolutely perfect in our work or our knowledge. We are all likely to make errors. To avoid these errors, which either make us lose the job by figuring too high, or lose the profit we should have by figuring too low, should be our constant study, and it is for this purpose that these articles are being presented.

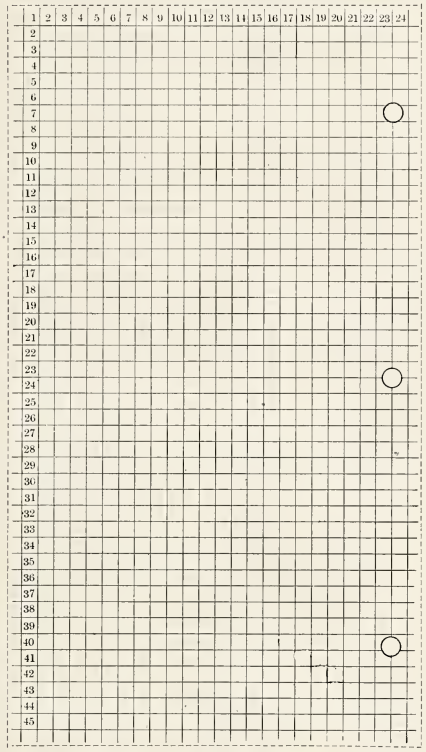
I also give another estimate blank used by a printer, which is somewhat different but of the same size and used in the same manner. The reason for giving this is to show that I do not claim my blank is the best but that other blanks may be just as good, provided they are not so complicated as to make their use more like filling out a puzzle than making a simple estimate on a job of printing.

But have an estimate blank, one that is simple, with sufficient space for all the operations that will be required on a job, and nothing more.

Perhaps in large shops, with many lines of work, a larger blank may be necessary, but the average small shop will find the blanks illustrated just about right.

The third necessary tool is a combination type and inch rule. This is not the pica rule that every compositor uses, and

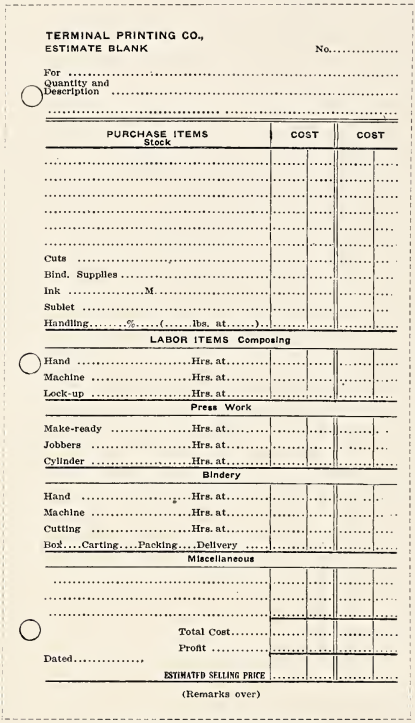




The Two Sides of Estimate Blank, the Reverse Side (at right) Being Ruled to Pica Squares.

The engravings are in reduced size, the original blanks being approximately 4⅛ by 7⅝ inches.

which is so handy, but a rule with the various sizes of type scaled and marked, the point sizes of ruling, and an inch rule all combined. It can be procured from any printer's supply house for about 25 cents, and is worth ten times that sum as a convenient and necessary article. In fact, I can hardly see how any printer can get along without one. It comes in so handy and is almost indispensable. The one I use is made of



TERMINAL PRINTING CO.
ESTIMATE BLANK No.....

For .....
Quantity and Description .....
.....

PURCHASE ITEMS Stock	COST		COST	
Cuts				
Bind. Supplies				
Ink .....M.....				
Sublet				
Handling.....%.....(..... lbs. at .....)				
LABOR ITEMS Composing				
Hand .....Hrs. at.....				
Machine .....Hrs. at.....				
Lock-up .....Hrs. at.....				
Press Work				
Make-ready .....Hrs. at.....				
Jobbers .....Hrs. at.....				
Cylinder .....Hrs. at.....				
Bindery				
Hand .....Hrs. at.....				
Machine .....Hrs. at.....				
Cutting .....Hrs. at.....				
Bol....Carting....Packing....Delivery				
Miscellaneous				
Total Cost.....				
Profit				
Dated.....				
ESTIMATED SELLING PRICE				

(Remarks over)

Another Form of Estimate Blank.

Original blank about 4⅛ by 9⅝ inches in size.

heavy tin, coated white, with the various sizes of type plainly printed in black ink, and with an inch rule. It also has handy ruling points and a scale for figuring dollars and cents columns for ruled jobs.

There are two other kinds made of wood, with eight or more type-scales. These are also good and may be used to good advantage, but I prefer the tin one as being the easiest to handle.

With these three "tools" the printer is in a position to start figuring the cost of job-printing and to apply that cost in his business. Without them, he must still go on in his old way, and when a job comes for an estimate, or the costs are to be checked to find whether they are right, simply look wise, jot down some figures, feel the sheet of paper again, make some more figures, look wise again, add the figures up, look at the job again, whistle a bit, scratch his head, and finally after much effort give a price.

What a ridiculous performance!

Yet in every part of the country printers are going through just such actions, simply because they have not taken the time to provide themselves with records which they can use to help them out of a hole. With nothing like a positive method, they have to fall back on their superior wisdom and knowledge of the business, and state as facts things they are not quite sure of. Then, if they quote a price that is very much higher than that of some other printer, in their greater wisdom they say, "What fools the other printers are! They know not as much as I or they would not make such low prices." Or, if the price they quote is low, and the job is landed at a much lower figure than those given by others who are figuring on the work, they say, "What fools the other printers are! They knew not how to do the job, and I do, and thus am able to get by and make money while they would lose on it."

It is for the purpose of showing that one can not be all-wise, and that it is necessary to have the three tools mentioned and apply them when figuring the cost of job-printing instead of relying on mere preconceived ideas, that the tables, scales and methods are given.

From such tools, and particularly a loose-leaf "recipe" book like the one described, we will now go ahead and figure out the cost of job-printing. Next month we will start on the first thing a printer figures as a cost, and on which so many, so many and then some, fall down.

PLEA FOR INDUSTRIAL PEACE.

BY JOSEPH R. GRUNDY.

President Pennsylvania Manufacturers' Association.

For some years the manufacturers of the country have been the targets of our lawmakers, both national and state. We have been burdened with the restrictions and obligations of law after law. Paternalism has run riot. In spite of the exactions, however, and of inflated prices, unusual conditions and the abnormal demands of the war, with more or less government support, we have survived and been able to meet the demands that have been made upon us.

Now peace has come, but only a few of the war burdens are lifted. Taxation, almost to the limit of confiscation, faces us, not only during the coming year, but for years to come. Our cost of production is abnormally high. Every possible favor has been granted our workmen. Every possible burden has been laid upon the manufacturer.

Now we beg or demand the right and privilege of meeting the situation and the onerous conditions as best we can. It would seem as if the limit of endurance had been reached, and we must cry out for a cessation of legislation, and a relief from further handicap. With a lack of barriers to check the inflow of foreign fabrications, with an enormous debt and necessity for heavy and continuous taxation, with an abnormally high cost of production, with a thousand and more exactions as to what we must and must not do, we should have some assurance that for a time at least we are to be given an opportunity to pursue our work in peace, and be able to plan in safety for investment for production and for sales.

We must, then, make our strongest appeals to our representatives in Congress, and in our State legislatures to refrain from imposing further obligations of any nature whatsoever. These men have been selected to care for the best interests of the State and its people. Paramount now is the necessity of employing our labor in profitable production, that we may meet the stupendous requirements of the times. We do not ask for special legislation; we appeal for a cessation of legislation. We ask that we be let alone to work out our problems, to perform our tasks and fulfil our trusts.

Let us go to our respective mills, and take up our work, and, with that work undertaken in all good faith, let us each and all urge our legislators to examine the situation without prejudice, and grant us the industrial peace to which we are entitled.— *The Manufacturers' News.*

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Photoengraving for Spanish Readers.

From The National Paper & Type Company, 32-38 Burling Slip, New York, has been received the company's most artistic publication, *El Arte Tipografico*, for September, 1918, and the following issues of last year, which contain instalments of a book the company intends to publish entitled: "Compendio de Fotograbo. Concisas Instrucciones para Todo el que Desee Adquirir Conocimientos Sencillos y Prácticos sobre el Grabado de Lineas y de Medio Tono." This will interest Spaniards and our South American neighbors. An edition in Portuguese will be issued for Portugal and Brazil.

Water-Proof Cement for Broken Graduates.

J. P. Ryder, Cincinnati, asks for a reliable water-proof cement for broken glass graduates and funnels. All photo-engravers have in use every day a most valuable water-proof cement, though few know it, and that is the enamel solution they use for sensitizing the metal plates. If the broken edges of a glass graduate or funnel are coated thinly with enamel, pressed together with a wooden hand-vise or bound tightly with cord and put in the sunlight until the enamel is hardened through the action of light and thus made insoluble, it will be found to withstand all but extremely hot solutions, and they should not be put in a thick glass graduate anyway.

Vibration in the Camera.

The writer was called in for advice as to the cause of the filling up of negatives where type-matter was being reproduced. The copy was a most valuable and rare book, the type of which was about fourteen-point, to be reproduced down to about eight-point. There were several hundred pages, each page being photographed separately to get it absolutely square. In the reproduction negatives the kerns and hair-lines of the letters were filled up and cutting was resorted to, which was ruinous of course, and always will be ruinous when used on line negatives. The collodion, developer and chemicals generally were blamed for the filling up of the fine lines in the negatives. The filling up was due partly to the fact that the collodion contained too much bromid; but the principal cause of the failure to get sharp and clear negatives was vibration of the camera during the exposure of the sensitive plate. In this case the camera stand was set solidly on the floor without any springs, as it was said that the concrete building in which the plant was located was as "solid as a rock." Still, when a bottle of ether was laid upon the camera bed and the reflection of the sky observed on the surface of the ether, it was found that never was the surface of the fluid without circular waves dancing on its surface. Even a basin of water on the camera showed that its surface was never still. With such vibration it was impossible to make negatives of fine lines without filling them up, and still the workmen never thought of vibration until their attention was called to it. As a temporary cure, three spiral steel springs were put under the camera stand, one under a cross-piece at the back and the other two under the stout front legs, and an improvement was found in the negatives immediately. In these days of ponderous motor-trucks speeding through the streets there is no building free from vibration, and if this is not taken up before reaching the camera the photoengraver can not make proper negatives, particularly of fine linework.

Photoengravers Make Drawings Fit to Print.

The following paragraph, attributed to William M. Ivins, curator of prints at the Metropolitan Museum of Art, New York, was forwarded to this department for an opinion: "The photoengraver is incapable of 'jacking up' his drawing or 'making it,' in short, as was the case in the old days. The most the photoengraver can do is not to spoil a drawing. He can't help it or make it something other and better than when it left the artist's hand."

These misstatements might do artist photoengravers an injustice if they received circulation without correction. Whoever is responsible for them is evidently unacquainted with photoengravers' skill in making artist's "copy" fit to print. In the first place, if it were not for the great reduction given the artist's work by the photoengraver it would never be printed. But for the camera, miniaturists would be required to make drawings to meet publishers' demands for limited space. Then again, the photoengraver saves the artist's work by softening its harshness and giving contrast and brilliancy to its flatness when required. In color-block making the photoengraver will, from the artist's drawing in monotone, make a thing of beauty in two, three, or more colors. The facts are that even Timothy Cole, the greatest wood-engraver living, would require long training before he could learn the technique of the up-to-date finisher of photoengravings.

Copper Door-Plates.

J. H. B., San Francisco, writes: "Our engravers recently made some advertisements for us that were etched in copper. When they were inked to print from they looked so beautiful — black letters on the rich golden ground of the bright copper — it occurred to me that most artistic door-plates could be made in that manner if there was some way to prevent the ink from coming off and the copper from tarnishing when exposed to the weather out of doors. Brass signs engraved and filled in with black I know are common. What I want is a sign that will not have to be polished every morning and in which the letters will stand out black with a golden background."

Answer.— The making of copper and brass name-plates such as are used on machinery has become an engraving business in itself. They are, as you describe, bright letters on a black ground because that is the easy way to manufacture

them. Your photoengraver can etch your door-plates as he would any relief etching on copper; brighten them up with the solution he uses to remove "scum," then wash and dry quickly. Flow with a golden lacquer, same as used for brass bedsteads, whirl and dry over heat. Scrub off the enamel with flat charcoal and roll up the tops of the letters with good black asphalt varnish, then bake over heat and he will give you a door-plate that will withstand any weather and require no cleaning. The roller used for the asphalt varnish can be immediately cleaned off with turpentine or benzine.

Etching Solids Gray.

"Newspaper Etcher," Boston, can not get solid blacks in line etching without the acid getting through and graying the solids. He blames the trouble on the etching ink and the dragon's-blood.

Answer.— If he will substitute a sheet of clean plate glass for the zinc plate and roll it up with ink, using the leather roller just the number of times he does when rolling the zinc, then hold the plate glass up to the light and examine it with his small magnifier, he will not be so surprised that the acid gets through between all the isolated grains of ink he finds there. If he thinks the dragon's-blood will fill all the holes between the ink grains, let him powder it and brush it clean just as he does the zinc plate and again examine it with the magnifier. He will still find minute holes where the acid can get through. By carefully heating the plate glass on both sides he can, without cracking it, incorporate the powder in the ink, and still some tiny holes will be left for the acid to get through. If after using the leather roller to cover the glass with a delicate layer of ink he will roll the glass with a smooth composition roller many times, he will find that this will flatten out the grains of ink left by the leather roller and leave a film of ink so homogeneous that when charged with a resin powder, acid can not get through. This trouble is more frequent during cold weather, or when the etching ink is used too stiff. It can be corrected largely by adding a few drops of linseed, palm or other oil to the ink and having the plate quite warm during the rolling up with ink. For the best etched linework the use of a leather followed by a composition roller is quite essential to get a perfect coating of ink.

Art Training in the Allied Printing-Trades.

Leaders in what may be termed the industrial art trades in this country are awakening to the fact that unless our apprentices receive an art training we will be distanced in the great race for trade that is coming. The Inland Printer has advocated art training in the allied printing-trades during the past quarter century and has been the schoolmaster for these trades. We have now reached a period where we must adopt foreign methods and improve them, as we are sure to do once we begin. Dr. James P. Haney says that England is covered with a network of industrial art schools, some forty in all. These are affiliated with the Royal College of Art at South Kensington. Paris has a dozen craft schools, headed by the great institute of design named after Barnard Palissy. The schools of Berlin, Vienna, Leipsic, Elberfeld, Zurich, were famous. Joseph Pennell calls attention to the two London county council schools and the St. Bride's Institute for Printers. In Paris there is the Ecole du Livre, and he says the best equipped is the Graphic School at Leipsic, adding, "We must have such a school now or fail as an artistic nation." He also commends the Ohio Mechanic's Institute but deplores its lack of students. This movement can best be started by the unions in the allied printing-trades. The matter should be taken up by them and when their committees have formulated plans they should be presented to the local boards of education, which they will find ready to help. This department has been calling attention to the necessity for all processwork apprentices to learn at least to draw. Training the eye and hand to accuracy should be required so that the youth may be a competent journeyman in any of the graphic arts.

Drawing Studied at Home.

"Engraver," Montreal, writes: "I am a finisher and appreciate your advice to photoengravers, at least in my line, to study drawing if we wish to be 'top-notchers' in our art. I have always had a liking for sketching and want your advice as to a good book or books, not too technical, from which I could get some ideas for home study. An immediate reply will oblige."

Answer.— "The Human Figure," by John H. Vanderpool, published by The Inland Printer Company, is the most practical book you can find for what its title indicates. It is a standard work used in most of the art schools. The late Mr. Vanderpool taught drawing for thirty years, his specialty being the human figure, of which subject he was acknowledged to be one of the world's masters. Many of the successful draftsmen in this country are indebted to him for the instruction, the most important features of which are contained in this volume which remains his monument. The work has fifty-four full-page illustrations besides three hundred and thirty marginal sketches. To learn something of how line-drawings are made, Leon Barritt's "How to Draw," published by Harper & Brothers, is a valuable book. Write the publishers or The Inland Printer Company for the price.

Solvents Used by Photoengravers.

Photoengravers should know the following facts regarding the volatile solvents they use. They are taken from notes by James Graham in the *British Journal of Photography:*

For removing shellac, or spirit varnish, from negatives or anything else, use a mixture of wood-alcohol and naphtha. This should also be a valuable detergent for cleaning hardened accumulations of ink from old engravings.

Turpentine is a good solvent for fats and resins. It exerts a drying action on linseed and other drying-oils. It is oxidized by keeping in stock, particularly if exposed to the action of light.

Solvent naphtha is distilled from coal-tar. It is the best substitute for turpentine. It leaves no grease on evaporation, and is used chiefly as a solvent for rubber.

Benzol is also distilled from coal-tar. Sometimes called "benzene" to distinguish it from "benzine," which is distilled from petroleum. Benzol is more volatile than solvent naphtha, but otherwise has the same properties.

Xylol and cumol, used as ink solvents in rotary photogravure, are both obtained from solvent naphtha by redistillation and are consequently more expensive. Cumol is used in the preparation of sensitive asphalt for photoengraving. Sulphur is added to a solution of asphalt in cumol, and the mixture is heated to about 135° C., when the sulphur combines with the asphalt, making it more sensitive to light.

Halle's solvent is, perhaps, the best solvent for celluloid. It consists of two parts of amyl acetate, two parts of acetone and one part of benzol or solvent naphtha. It dissolves celluloid rapidly and gives a tough film when the solution is used as a varnish.

DID THEY STRAIGHTEN THE LINE?

An Irish drill-sergeant was putting a lot of green recruits through the different movements. He gave them "Right Dress!" Try as he would, he couldn't get a straight line. Finally, in exasperation, he shouted:

"What's the matter wid yez? Can't ye line up? That line is as crooked as a corkscrew. All of yez fall out and take a look at it."—*Judge.*

JOB COMPOSITION

BY J. L. FRAZIER.

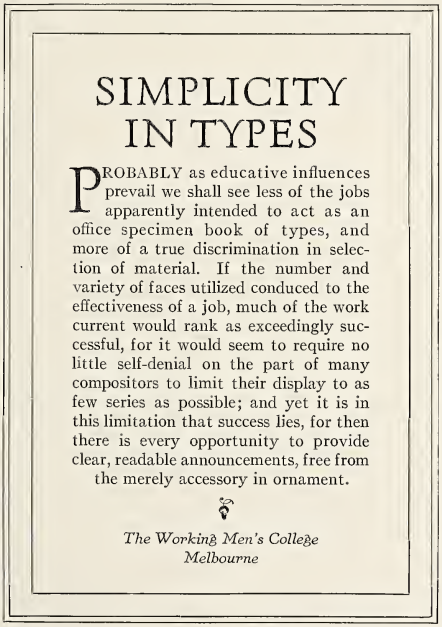
In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

The Fallacy of Overornamentation.

Ornamentation as applied to display composition is a stumbling-block that causes many hard-working and ambitious compositors to fail in their efforts to produce results, both as regards the time required to accomplish the work and the quality of the product. Likewise, it saps the profits of the boss to a greater extent than he would like if he but realized the amount of time spent by his compositors in building up elaborate decorative schemes with rules and ornamental devices as unattractive as they are uncalled for and expensive.

In view of the steadily increasing cost of printing, it is indeed fortunate, though not fully realized as yet, that in the composing-room the best work is the most quickly done, because it is the simplest. Employers desirous of reducing their costs might do well to forget their machines, books, time systems and cost systems for a time and look into the character of composition they are getting from their composing-rooms, and consider the opportunity for reducing cost of composition afforded by insisting on the maintenance of a simple style of display. It is not too broad an assertion to state that in the majority of printing-plants, even in this enlightened period, a great saving of time and money can be accomplished by the elimination of superfluous ornamentation in display composition.

Improvements in composing-room equipment, particularly as regards the point and lining systems in type, had for their main object the saving of time and labor. It is unfortunate, indeed, in view of the possibilities opened up by such improvements, that the time saved thereby is all too often wasted in trying to make a job appear fancy. The waste of time is not altogether confined to the time consumed in setting the job either, for complex ruled-panel designs require at least fifty per cent more time for make-ready; and, with the newest of rules, it is impossible to satisfactorily bring up the corners, causing imperfect joints that mar the appearance of the work.



Obviously, employing printers are interested in the best methods for saving time; and one of the best ways of saving time in the composing-room is by insisting that their employees adhere to plain and simple styles of composition. In doing that they not only serve their own best interests but influence the compositors toward better standards, to the uplift of the trade in general.

To the compositor himself, ornamentation is a most delicate problem; and it counts for most toward the enrichment of type display as its use is diminished. In fact, the entire absence of ornaments — and, perhaps, rules — is preferable in most work. Difficult combinations of rules, borders and ornamental devices overbalance the effectiveness of type display and subordinate by their prominence the type-matter, the vehicle for conveying the information which required that the printing be done. White space, one of the most valuable aids to display, all too often tempts the unthinking compositor to insert therein some incongruous rule or ornamental design, thereby, and at a single stroke, sounding the death-knell of an otherwise handsome and effective production.

It is not, therefore, simply with the pleasing appearance of printing that we are concerned, however important that is. There are the features of advertising effectiveness, legibility and kindred advantages, all of which are weakened by an overornamental treatment. Concentration on type-matter, which is essential to publicity effectiveness in display printing, is impossible when designs are so filled with or dominated by rules and ornaments that the type blends in a monotone haze or is subordinated and outdone by the surrounding decoration.

The observations made above came to mind upon looking over the cover-design for the *Arizona Bulletin*, which is reproduced on the next page (Fig. 1). Undoubtedly the compositor tried; no man would go to so much trouble unless he was ambitious. Ambition in that direction without guidance or

inherent good taste, however, is dangerous. This is an extreme example, of course, but it is by no means an isolated one. We doubt whether this compositor ever compared complex arrangements such as this with designs of like character simply treated. If he did, manifestly he does not have the taste to discriminate, and he therefore requires guidance.

It is discouraging, to say the least, to have such specimens sent us after all these years in which we have been preaching the doctrine of simplicity. Compositors who handle their work after this fashion do not think of type as something to

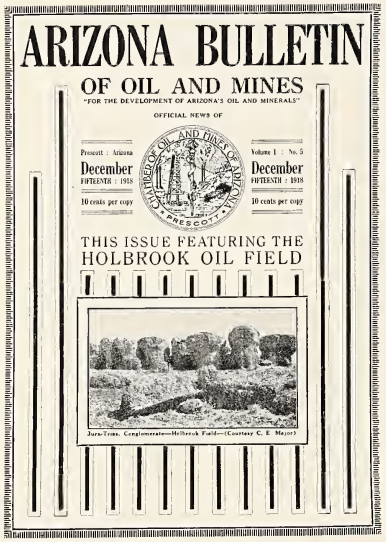

ARIZONA BULLETIN
OF OIL AND MINES
"FOR THE DEVELOPMENT OF ARIZONA'S OIL AND MINERALS"
OFFICIAL NEWS OF
Prescott : Arizona
December
FIFTEENTH : 1918
10 cents per copy
Volume I : No. 5
December
FIFTEENTH : 1918
10 cents per copy
THIS ISSUE FEATURING THE
HOLBROOK OIL FIELD
Juras-Trias. Conglomerates—Holbrook Field—(Courtesy C. E. Major)

Fig. 1.

be read with ease that comprehension may be clear. Assuredly, it is not a page that either invites reading or is easy to read. The name of the paper fortunately stands out quite well because it was placed at the extreme top, away from the haze of rulework, which blends so perfectly with and dominates so effectively the smaller matter below that at first glance, at least, the latter is scarcely noticeable. Right here is a lesson in display and contrast.

A comparison of his laborious, time-consuming effort with the same copy and illustrations handled according to present-day simple standards, and in a fraction of the time, should prove illuminating to him as well as others who have not yet seen the light.

Not a few compositors have a fondness for geometric squares and keep them convenient for use on every possible occasion. Now, we are not going to say that geometric squares are absolutely useless, for once in a very long time one or two of them may serve to add a touch of "color," so to speak, and thereby overcome a tendency toward severity. As corner-pieces in borders, geometric squares may sometimes supply a variation from the complete rule border; and, when used with single rules, they make it possible to avoid the bad effect apparent when corners do not join well, as it is not expected that the squares should join perfectly with the rules. Used to excess, however, they are decidedly harmful. While the rule decoration on the cover-design of the *Arizona Bulletin* completely dominates the type, the effect of the geometric squares so lavishly employed in the Tiffany advertisement (Fig. 2) is not the same, but they have another influence, probably as harmful, aside from the displeasing appearance so many create. Because of the spotty character given the design by their use, the geometric squares exert an irritating influence. They fairly dance before one's eyes. That being the case, they make it impossible for a reader to give the type-matter the concentration necessary for clear comprehension.

A comparison of the time required to set this advertisement — for inserting and justifying those geometric squares, and for selecting, placing and justifying the unnecessary rules inside the border — and for handling the same copy in a simple style in accordance with the best of present-day standards would reveal a frightful waste of time.

We could go on citing instances wherein overornamentation has at the same time spoiled the work and cost valuable time, as one drawer in the writer's desk contains hundreds of examples,

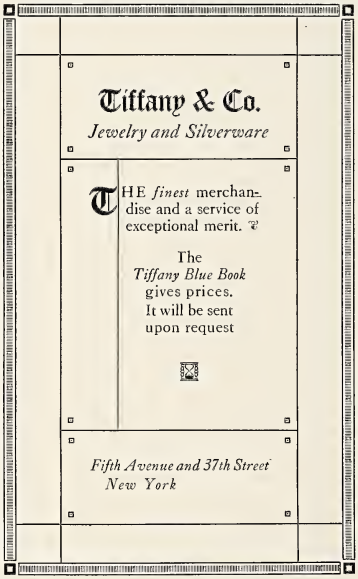

Tiffany & Co.
Jewelry and Silverware
THE *finest* merchandise and a service of exceptional merit.
The *Tiffany Blue Book* gives prices. It will be sent upon request
Fifth Avenue and 37th Street
New York

Fig. 2.

but space permits of only one more, the letter-head for the Banner Publishing Company (Fig. 3). This design was submitted in the contest just closed, and it is representative of a style of printing in great vogue among compositors fifteen years ago. We state "among compositors" for we have grave doubts as to whether the buyers of printing even then appreciated the skilful workmanship required to make such designs "lift." It reminds the writer of a letter-head similarly handled by him about that time which required two days of sweating

to get it printed. By no means the least difficult part of producing this heading was to register the six-point rule which is printed in gray inside the broken panel formed of one-point rules. With twelve simple treatments of this same copy shown in the two-color insert preceding this department for purposes of comparison, we doubt the necessity of further emphasizing the fact that the best is also the most quickly done, and that elaborate rule and ornamental designs add nothing but cost to printing. By all means, be simple.



Fig. 3.

The Greater of Two Evils.

The editor of this department recently received an interesting letter from a reader in New York city concerning the handling of a small block of type-matter in two ways, both unavoidably bad. He has kindly furnished us with proofs of the two settings, and, since we feel that these, together with his letter and our reply, bring up an interesting point, discussion of which may prove helpful to all our readers, they are reproduced herewith (Figs. 4 and 5) along with the letters referred to. The subscriber wrote as follows:

"The compositor set the line in the above both ways and chose the divided word as the least offensive, for the following reasons: (1) A condensed letter *noticeably* letter-spaced is a contradiction and is taboo in good work. (2) The word 'aware,' divided on the 'a,' is perfect syllabification. (3) Dividing on the 'a' which leaves it in juxtaposition to the preceding words, and carrying over the *major* portion of the word, is much to be preferred to the carrying over of 'ed,' 'ing,' etc., which is often seen. (4) Dividing on the 'a' preserves the uniform spacing of the lines. (5) The late Theodore L. De Vinne chose the so-called 'bad' division of a word in preference to bad spacing (see narrow measures in back numbers of *Century Magazine*).

"Kindly express your view. It will be appreciated as an expert and friendly opinion."

If you are a reader of the
SCIENTIFIC AMERICAN
you are probably aware of the fact that it has a special appeal to the inventor. Each issue contains a de-

Fig. 4.

If you are a reader of the
SCIENTIFIC AMERICAN
you are probably aware of the fact that it has a special appeal to the inventor. Each issue contains a de-

Fig. 5.

Our reply to the reader, somewhat polished from a dictated letter, was approximately as follows:

"In the first example you have ended the line (the first below the displayed word 'American') with the first syllable of the word 'aware,' the single letter 'a,' while in the second example, evidently in order to avoid the single-letter syllable at the end, the line is letter-spaced, and the first syllable carried over to the second line.

"You state that you chose the arrangement in which the single-letter syllable ends the line in preference to the other, citing as your reason the fact that a condensed letter noticeably letter-spaced is taboo, and justifying your decision by stating that the letter 'a' is perfect syllabification.

"There is no question but that the syllable 'a' is perfect syllabification, but, to the eye of this writer, you chose the greater of two evils in handling the line as you did, as, however noticeable and displeasing the widely spaced line is to this writer, it does not appear so displeasing as the ending of a line with the single-letter syllable standing so far from the preceding word.

"We do not agree with you in your statement that dividing on the 'a' and carrying over the major portion of the word is much to be preferred to carrying over of syllables 'ed' and 'ing.' In the first instance, the carrying over of the syllables 'ed' and 'ing' does not result in nearly so bad an appearance as ending the line with the single-letter syllable 'a'. There is little difference, also, from the standpoints of pronunciation and clear reading — the 'ing' is just as good a syllable to carry over from those standpoints as to end the line with 'a,' although the syllable 'ed' is a bad one to carry over, because it will more often cause improper pronunciation, thereby affecting comprehension to a certain extent.

"You quote Theodore L. De Vinne as choosing the bad division in preference to the bad spacing. There are all kinds and varieties of bad divisions and all kinds and degrees of bad spacing, and we do not believe it is justifiable to take a broad statement and apply it to any one particular case. There are exceptions to all rules. Even so, the spacing between words is practically uniform in both instances, but word-spacing is quite too wide considering the condensed shape of the type."

We would be glad to hear from any of our readers who are inclined to coincide with the gentleman who brought these two examples to our attention.



The illustration above is reprinted from the January 15 issue of the *Ben Franklin Witness*, organ of The Franklin Typothetæ of Cincinnati, Ohio. The specimens are the product of various printing concerns, and represent a coöperative effort which is worthy of emulation. The title which appeared beneath read as follows: "The Product of The Franklin Typothetæ Membership is Unexcelled."

SPECIMENS

BY J. L. FRAZIER.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in package of specimens, unless letter postage is placed on the entire package. Specimens should be mailed flat, not rolled.

EDWIN H. STUART, Pittsburgh, Pennsylvania.— The booklet, "Dropping the Pilot," is satisfactory in every way — a most unusual piece of bank advertising literature. Printer and writer both deserve praise for its production.

CHARLES F. SKELLY, Altoona, Pennsylvania.— Typography and display on all the specimens of your latest large collection are neat and sensible. The pressman has supplemented your good work by excellent printing. We can suggest no changes certain to result in improvement.

JOE W. SHORT, Ottawa, Ontario.— Specimens of the work of The Mortimer Company continue to appeal to us on account of the uniform excellence of design, typography and printing. We are powerless to suggest improvements in work that is already as near perfection as it is possible to make it.

JOHN HENRY NASH, San Francisco, California.— "A Canticle of Praise" is a handsome piece of printing, typography, design and paper together forming a happy interpretation of the copy. We regret that we can not give a satisfactory reproduction of this excellent piece for the benefit of our readers.

The Commercial Art, organ of the Commercial Artists' Association of the Bay Cities, San Francisco, California, formerly issued in folder form, took on a new dress with the January issue, when it was issued in the form of a booklet with a delightfully distinctive and attractive cover. The style of lettering employed on this cover is so unusual, as is also the general make-up of the design, that we are reproducing it on this page for the suggestion value it has for our other readers.

DAWSON & HENDERSON, Traverse City, Michigan.— Your letter-head is quite unusual, owing to the use of your trade-mark as the central feature; and the color combination adds further to the effectiveness of the design. The trade-mark design could well have been a trifle larger, as your firm-name therein is a little too weak.

L. A. BRAVERMAN, Philadelphia, Pennsylvania.— Typography is delightfully pleasing and legible to a high degree in all the specimens you have sent us. The folders on advertising are as interesting and informative in text as you have attractively presented them in type. We are keen admirers of your style and hope to see more work done like it.

WILLIAM F. FELL COMPANY, Philadelphia, Pennsylvania.— The booklet for the "Victory Dinner of the Poor Richard Club" is a handsome piece of printing. Beautiful paper supplemented by tasteful and legible typography produces an effect which is decidedly pleasing to the eye. The cover-design, printed in black and gold, is one of the most attractive we have seen in some months. We regret our inability to reproduce it satisfactorily.

GEORGE I. SMITH, Dolgeville, New York.— Copy for your January blotter is quite clever. While typography is neat, and the general arrangement good, an improved appearance would result if the various panels formed by rules and borders were completed. By that we mean rules should be made to join the rules which with them form panels instead of allowing gaps of space to appear between. Your personal greeting-card is neat and pleasing in its general appearance. The colors chosen are satisfactory.



Unusual treatment of cover-design for publication devoted to interests of an artists' association. The lettering was in black, paneling in a light tint of gray-green, which was also employed for printing panel background over which illustration was printed in black, yellow and blue White ripple-finish stock was used. The design was drawn by Reginald B. Meller, San Francisco, California, specimens of whose work have been shown in past issues.

ZELLERBACH PAPER COMPANY, San Francisco, California.— The broadside sent your friends and customers during the holiday season along with your Christmas greeting, a tribute to the boys in khaki and blue who answered freedom's call, copy for which was made up largely of quotations from speeches of President Wilson, is decidedly handsome, like all the work of John Henry Nash, the printer. The greeting itself is also beautiful.

The Waverly Democrat, Waverly, Iowa.— "White Hogs of Quality" is handled in a manner in every way satisfactory for the purpose. The average live stock sale catalogue is a poor specimen of printing, but in this one you have produced a refreshing change from the average. Presswork on the half-tone illustrations is very good indeed. The type-lines in top and bottom groups of the cover-design are crowded too closely.

HARRY E. MILLIKEN, Worcester, Massachusetts. — The Christmas-greeting cards designed and printed by students under your direction at the Worcester Boys' Trade School are all very good and reflect considerable credit upon the instructor as well as the students. In several instances the illustrative cuts were in outline only and printed in one color only, but the students tastefully painted colors in these by hand, thereby adding much to the pleasing appearance of the cards.

MCALLISTER-STEVENS-WALLIS, INCORPORATED, Salt Lake City, Utah.— The six-page folder, on the title-page of which an illustration of the building where your office-rooms are located appears, is a good one from both printing and publicity standpoints. The quality of your work as indicated by reproductions on the three inside pages and on one of the outside pages is of a high standard, and the comprehensiveness of your service is admirably illustrated by the examples shown in the folder.

WILLIAM B. HANSFORD, Somerset, Kentucky.— Specimens of your work done with Publicity Gothic are interesting because of the "smashing" effect created. You have generally employed that distinctive letter amid harmonious surroundings on work where it was permissible, and to get effect. We have no suggestions to make concerning the designs, although where you have used red you selected too deep a red. Improvement would have resulted had you used a red inclining somewhat toward orange as it would then harmonize more nearly with the other colors and would also brighten up the designs more satisfactorily. Vermilion is a good choice.

B. E. CRANE, Jerome, Arizona.—The title-page for the *Arizona Bulletin*, Volume 1, Number 15, is complicated, bizarre, uninviting, unattractive and illegible, and it represents a waste of time and money. It is discouraging, to say the least, to advocate simplicity in type-design and composition, and then receive a specimen in which the type-matter is literally buried in a maze of intricate rule arrangements. "The simplest way is best"—and that means a minimum of rules and decorative features. The type is the thing; let nothing conflict with it for attention.

WALTER MICHAEL, New York city.—Your Christmas and New Year greeting card is neatly composed and quite well printed. An improvement in design would result if the horseshoe ornament were lowered somewhat. The lower group composed of your name and the line "Farewell, John Barleycorn," crowds the border too closely, and the inequality of margins around that group is quite displeasing. If this group were raised about one pica and the horseshoe ornament lowered to a position above center of space, on ratio of two to three, the appearance of the entire design would be improved because of better proportion.

THE BACHMEYER-LUTMER PRESS, Cincinnati, Ohio.—Your blotter, announcing the change in your telephone numbers, is one of the most unusual presentations of that fact which we have ever seen. For that reason, as well as because of the excellence of the workmanship as a whole, it is reproduced at the top of this page.

JAMES T. TOWHILL, Boston, Massachusetts.—Your calendar for 1919 is decidedly unusual, the design by Mr. Trenholm being striking and attractive. It is the first time we have seen a calendar printed from a round design, the card then being cut out round at the edge of the design. It is reproduced not only for the quality of workmanship but also to give our readers a better idea of its appearance than words alone provide.

E. E. GRABHORN, who operates The Studio Press at Indianapolis, Indiana, has sent the editor of this department three unusually interesting samples of his work. Particularly interesting and unusual is a quaint booklet, "The Typography of Shakespeare's Midsummer Night's Dream," by Mark Harvey Liddell, printed beautifully from an old-style Caslon on hand-made paper having deckled edges. The style of typography, general format and the wide margins are indeed suggestive of the printing of Shakespeare's time.

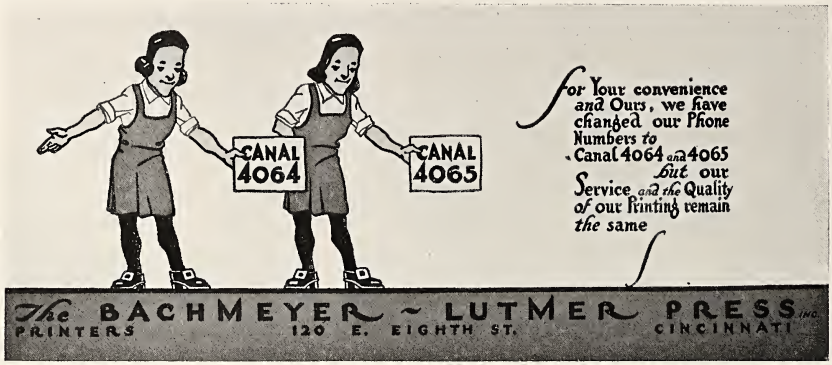
C. J. PARK, Oneida, New York.—The blotters should prove productive in developing business and keeping your name before buyers of printing in your locality. The simple type-designs are the best, not only from the standpoint of appearance but also from a publicity standpoint. Complicated rule arrangements such as you have constructed on one to represent the entrance to your office are not good publicity. "Brevity," it has been said, "is the soul of wit," and we must admit that the brief, snappy copy of these blotters should make those who receive them remember you in good humor.

ELMER H. BLACKLOCK, Oklahoma, Oklahoma.—Your calendar for 1919, in a panel in the center of which, and inside a border formed by the calendars for the various months, you have set the poem, "They Lie in France Where Lilies Bloom," in the form of a cross, printing the type of the poem over a cross formed of geometric square border units printed in a dull light blue, is clever indeed. The blue used for printing the cross of border units is a little too dark, making it difficult to read the small type of the poem printed over it in black, and the orange, while satisfactory for the outside rule border, is too weak for the heading of the poem, which is set in light-face type.

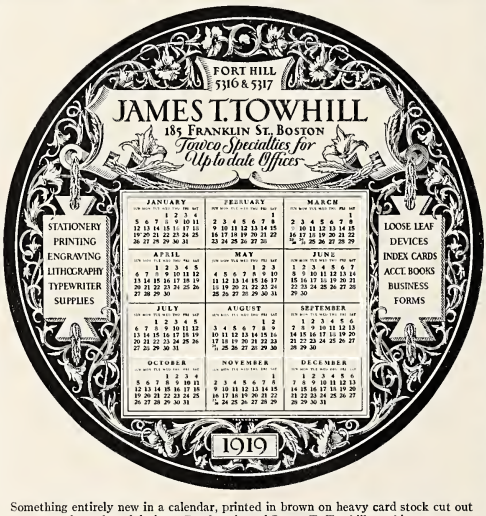
EDWARD F. KYSELA, Sapulpa, Oklahoma.—The specimens of your jobwork done in the new Parsons series are quite interesting, letter-head and envelope for the Jennings Printing Company being the best of the collection. The decorative character of the Parsons capitals, and the fact that some of the capital letters are so much like the lower-case characters, make it unwise to set entire words in those characters. They look entirely too odd. This is a serious fault with the bill-head for the Jennings Printing Company. We do not particularly admire the color combinations of either of the letter-heads for the Sapulpa Typographical Union.

THE MCGREGOR-CUTLER PRINTING COMPANY, Pittsburgh, Pennsylvania.—*Macograms* is a welcome addition to the list of house-organs regularly received at this office. Typographically the issue is quite pleasing and attractive, but, while the contents are now interesting, we believe the publication would have a stronger appeal with your potential customers if you gave more attention to their publicity problems. We suggest that you endeavor to obtain copies of *Graphica* from The Herald Press, Montreal, Quebec, and *The Needle* from Young & McCallister, Incorporated, Los Angeles, California, and that, in so far as the editorial features are concerned, you model your own organ after them.

GOTHAM STUDIOS, INCORPORATED, New York city.—Your holiday-greeting form, an illustration in which old Father Knickerbocker is shown mounted on a horse, and holding aloft a banner on which the words of a clever little poem are printed, is altogether novel. For the benefit of our readers, who will



Novel and interesting treatment of an announcement printed on a blotter. The lettering and darker outline portions of the illustration were printed in black; background for signature at bottom and aprons in a middle-value gray-yellow, having a green hue and similar to olive; outlines of shirts in a lighter tint of the same gray-yellow; and solids in face and arms of figures in a very light tint of yellow-orange.



Something entirely new in a calendar, printed in brown on heavy card stock cut out round to edge of design. Read review of James T. Towhill on this page.

find it interesting, and perhaps adaptable to their own use, we quote the poem herewith: "Good, Better, Best, Never let it rest; Till the Good is Better and the Better Best." Below the illustration, as described above, the word "Greetings" appeared in large light script lettering, while, worked in with a swirl of the final "s," the firm's trade-mark, a black acorn with a white "G" inside, appeared. The form was printed in black on light olive-colored cover-stock. On a business-card for one of the representatives of this organization the figure of Father Knickerbocker is also prominent.

Russell & Cockrell, Amarillo, Texas.— We, too, like the white blotter better than we would have liked the green, as the green stock is so dark that printing thereon would be hard to read. The idea of printing your holiday-greeting card on a size of stock to fit into the green panel border of the white blotter, tipping the greeting at one end to the blotter, was a good one. If the cards remained attached when received, the card was made to appear more attractive by the idea, but, unfortunately, both copies sent us had become torn apart in transit. It is seldom that paper may be attached to blotter stock with any degree of success. We believe the idea of combining a blotter with a Christmas greeting in this manner is unusual and new, hence have mentioned it especially for the benefit of others of our readers. Your presswork is not all that it should be, soft, cheap ink being largely responsible for the trouble.

H. H. McVeigh, Melbourne, Australia.— The various stationery forms for J. S. McClelland, your employer, should be considered satisfactory, perhaps, although they are far from perfect. It is regrettable that such thin stock had to be used, for that gives all the items an appearance of cheapness and flimsiness. To an extent, though, war conditions made this excusable — in fact, laudable and, doubtless, wise. The colors are pleasing as well as somewhat out of the ordinary, deep red being employed for the bulk of the design, while a bright blue-green was used for the only item in the second color, the line "Printer and Stationer." The style of type in which this particular line was composed does not harmonize either in shape or character of design with the type used for the remainder of the design.

J. A. Priest, advertising manager for the Hendee Manufacturing Company, manufacturers of the Indian Motorcycle, has sent us a collection of samples of advertising prepared for insertion in the trade and general magazines. Needless to say, the advertisements represent a high type of publicity. The prints were enclosed in a portfolio, as they were mailed in that shape to dealers to show them what the manufacturers of the Indian are doing to promote the sale of motorcycles. The portfolio itself is striking and yet pleasing. The advertisements are illustrated with pictures of soldiers in various attitudes, often riding upon the machines, the idea being to promote the sale of machines to and for returned soldiers. While not exactly feeling capable of judging the copy and general advertising appeal, the writer must admit that the advertisements appealed strongly to him, and will doubtless prove quite effective.

J. R. Beach, Franklin, Virginia.— The "New Year's Dance" program cover, printed in green, black and gold on gray Sunburst stock, is a beautiful little thing. The two lines of the bottom group should be spaced a little farther apart, however. The first two type-lines are too low on the business-card for W. A. Powell & Co., but the general idea of arrangement and the colors are decidedly pleasing. The bill-head for The News Publishing Company would be improved if the name-line were slightly longer — made so by slight letter-spacing — and if the lines alongside the ornament were set in roman capitals and lower-case, or roman capitals, preferably smaller than the size of italic used. The lower section of the design is too bulky, and the shape is not pleasing, owing to the fact that the contour is not graceful. The red used, a variation from carmine, having a purplish hue, is not a good red for use with black; the proper red for printing with black is one that inclines toward orange, say vermilion or red-orange.



Distinctive stationery forms from a progressive Kansas City printer. James E. Masterson, of the Triumph Printing Company. The letter-head at the top was printed as follows: All lettering except capitals "D" and "P" beginning "Designers" and "Printers" was in black; the "D" and "P" were printed in red, as were also the geometric squares and the triangle at the end of the word "Printers"; the central circular ornament was printed in a light gray tint. The other examples were printed in black, blue, orange and gray.

Arthur C. Gruver, Pittsburgh, Pennsylvania.— All the specimens of the last collection received from you are excellent. The series of advertisements for the General Forbes Hotel is treated in an unusual and interesting style typographically. There is much that can be said in favor of having each advertisement distinctly different, as there is also argument in favor of having a sort of family resemblance between all advertising of a series. If the advertisements are so written as to make them interesting for their own sake, it is an especially good thing to have them all similarly treated. An example of this sort is the "Velvet Joe" tobacco advertising which appears in the great mediums of general circulation. Many people would miss one of Velvet Joe's poems as much as the inveterate smoker does his after-dinner cigar. On the other hand, out-and-out advertising, selling talk exclusively, which does not possess particular demands in itself for attention, may well be dressed differently each time it comes out. To "label" such advertising is to take chances with losing attention. The Christmas-greeting cards are all very neat and pleasing.

J. W. Hough, Chicago, Illinois. —Presswork on the booklet, "The Sky Picture," is very poor indeed. Furthermore, the placing of the type-pages, which, outside the title-page and the one relating to the author, John D. Shoop, are made up of poems, on the paper pages is very carelessly done. Margins are bad from the standpoints of both balance and proportion. We presume the actual work on this booklet was done by students under your direction, but, even so, students should not be allowed to see such poor work passed and sent out, for that is certain to develop in them a careless attitude toward their work. Of all places, perfection in detail should be demanded in school work if we are to develop careful and painstaking workmen. If in every-day factory work the time available and the price a customer can pay require that the work be slighted, let it be done for business reasons, but boys should not be taught or encouraged to do such work in school, else they will not be able to do good work when they are through school and working at the trade. The good workman can do poor work when he has to; the poor workman can not do good work.

Triumph Printing Company, Kansas City, Missouri.— Not often have we received a collection of samples of printing of which every individual item was so uniformly excellent as that which we have lately received from you. Typography has an individuality in spite of the fact that simple styles of arrangement have been followed, due largely to the employment of characterful type-faces in display. The work, moreover, is as effective from a publicity standpoint as it is unusual and interesting

in appearance, owing to the use of legible styles of type, displayed and arranged in such manner as to prove interesting and facilitate comprehension. It would be difficult, indeed, to select from the large number of specimens so uniformly good any which stand out as better than others, especially when the purpose for which each was printed is considered, but the cleverness of your own stationery and advertising forms strikes us most favorably. Since these offer valuable suggestions for our readers, we have selected several of them for reproduction. Business men and advertisers of Kansas City are indeed fortunate in having at their disposal a printing-plant that is capable of producing such excellent work.

LOCKE L. B. JAMES, Washington, District of Columbia.— We hardly know where to start to make suggestions for improving the *Morning Bulletin*, published twice daily for the Metropolitan Police. We can not see why a policeman should not be able to print as well as any one else, provided he is a good printer besides, nor why, if he is not a printer, he should be able to print any better than any one else not a printer just because he is a policeman. Fact is, the *Bulletin* is abominably set up and printed. Doubtless it conveys the information desired to the police officers, as it is devoted to instructions concerning larcenies, losses, stolen automobiles, admonitions to the police to check reckless driving, etc. All the instructions can be read, but the paper looks as if it had been printed on a proof-press instead of on one of the best platen-presses made. When a start at least is made toward a good job we can make suggestions for improvement, but when no start is made we are helpless; we must throw up our hands, for we have not the space to detail every operation in the correct execution of a job of printing. We are concerned with helping printers do *better* work, not with making printers out of policemen. Will we be "jailed" for that?

J. T. WILLIAMSON, Beeville, Texas.— The most pronounced weak point in the letter-head for *The Beeville Bee* is the use of four colors, whereas two would have resulted in a much more pleasing and effective heading. The use of the four colors merely complicates the design cheapens it, and in every way is harmful as well as expensive. Had all the type been in black, and the background for the main display line in a much lighter brown, the appearance would have been even more striking as well as considerably more pleasing to the eye. Then, the extended Cheltenham Bold is not a good type selection for a business letter-head. The type should have been of regular shape and light in tone. Also, while it was not only permissible but wise to set the name of the paper in capitals, it was not good practice to set most of the other lines exclusively in capitals as well. It may have been impossible for you to use other type than you did use, but the points we have made in that respect are not out of place, nevertheless. We must of necessity take things as they are and point out what they ought to be, as we can not know what the printer had to work with. Granted, too, that he has not the proper equipment, the suggestions made can not be out of place as they may influence him to get the right equipment. It is impossible to do good printing with improperly selected type-faces.

THE H. M. MEEK PUBLISHING COMPANY, Salem, Massachusetts.— Blotters sent us by you are of ordinary quality only, made so in several ways, namely: by crowding, by the employment of rather complicated borders and by the employment therein of type-faces which do not harmonize. When more than one style of type is used in a design, those styles should have features in common if their use together is to result in pleasing effects, which will be inviting to the eyes of recipients. Litho Roman and Engravers Old English are entirely different styles of type, and they should not be used together under the conditions and in the sizes employed in these blotters. We would say they should *never* be used together only for the fact that when the Engravers Old English is very large in proportion to the size of the wider type the effect is not altogether bad, for then the more condensed letter has an advantage in size to overcome its relatively narrow width. Even then the bad effect caused by lack of harmony is only lessened, not by any means overcome. Best results are assured when each job is confined to a single style of type. Bold-face is especially desired for prominent display and italic of the same family or series for special emphasis in the smaller lines; but, assuredly, all faces should be of the same shape and general character of design.

CHARLES S. HAWKINS, Tacoma, Washington.— The program folder and menu for the Kiwanis Club, while not an example of high-grade printing in either composition or presswork, offers an interesting suggestion. For the benefit of our readers we will state that a flap folds about half way over the title-page, in such a way that, with flap down as first received, it reads differently and gives different facts than when the fold is raised, the second operation incident to opening it to the inside, where on one page the menu is given and on the other the program. The idea of giving the double title-page, as it might well be termed, forced the rather scattered and irregular arrangement of the front, which is the leading fault with it, as display is very good. We see no reason for not completing the panels at the right on the title-page and at the bottoms of the two inside pages and the back page. This gives an unfinished appearance that would doubtless strike unfavorably the great majority who receive it. The back page, containing the names of the club's officers, would be better if the display were spread out a little more, as the gap of space



Characteristic French poster received from Coquemer, printer, Paris. In color treatment and technique the two portraits suggest etchings, having apparently been drawn with crayons, and printed in brown over a solid background of a buff tint. The colors used for the remainder of the poster were red, blue, yellow and black. The flowers of the festoon were outlined in black. Those at the left were printed inside with blue, those in the center were left white except for a slight touch of shading in the center, which appeared in yellow, while the insides of those at the right were printed in red. The streamers, representing the flags of France and the United States, were, of course, printed in red and blue, as was also the Y. M. C. A. device. The leaves at the ends of the festoon were printed from combination plates in blue and yellow, creating quite a natural effect. In our reproduction the large lettering appears solid black, but only the outlines and fine horizontal cross-lines were in black in the original, while the insides of the letters were in yellow. The poster is 47 by 30 inches in size and is printed on white stock.

at the bottom is a little large in proportion to the open spaces above. The ornaments used in this space are oblong, whereas the page is narrow, this being displeasing and in direct violation of the principle of shape harmony, one of the fundamentals, consideration for which is essential to the consistent production of good work.

as the gray. The same fault holds good on the inside. The border on the inside spread is too weak, but, made up as it was of a variety of styles of borders, it would have given the whole thing away to have strengthened the ink used for printing it. Why would not a plain line border have been better? Avoid short final lines as found

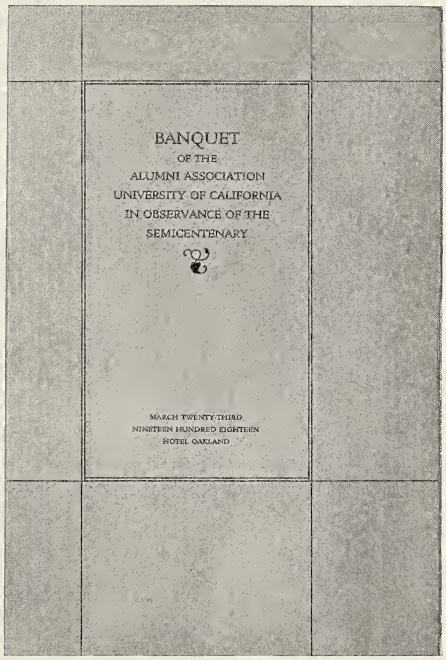
EUGENE J. VACCO, Pittsburgh, Pennsylvania.—The booklet for the Miller Saw-Trimmer Company, "Has This Ever Happened to You," is one of the most attractive we have ever seen. The cover, especially, pleases us greatly, the colors employed giving a rich effect, while the general style of the design makes it striking.



Appropriate treatment of letter-head by August Gustafson, Junior, Berkeley, California. Blue linen-finish stock was used, the design being printed in deep blue except for the sails of the ship, which were in gold.

AUGUST GUSTAFSON, JUNIOR, Berkeley, California.—The latest collection of specimens received from you is by far the best you have ever submitted to this department. This is largely due, we must admit, to a better selection of type-faces, but we note also you have held yourself down to the employment of fewer ornaments and decorative features than was ordinarily your practice in times past. In the specimens of this collection you have happily given type full sway. Where decoration is employed it is used to good effect, and it helps, rather than hinders, the effectiveness of the type and display. You are on the right track now; keep up the good work. Our only admonition is for you to avoid the use of capitals exclusively where there is a large amount of reading-matter, as we note that fault in several of the specimens in this collection—in fact, it is the only fault. Capitals in mass are not nearly so legible as lower-case, and for that reason should be employed exclusively for display lines of few words and for signatures.

DENNISON-MCKELLAR COMPANY, Stockton, California.—The portfolio, "Generals of the Great World War," is printed and designed in an admirable manner. The colors employed for the pages on which portraits of Pershing, Haig, Foch and Diaz appear could not, in our opinion, be improved upon. The design for the title of the cover is also pleasingly handled except for the ornamentation between the words "of" and "the" in the second line. Obviously this was done to lengthen the line, but, really, the line would have appeared much better if shorter than with the ornamentation between the words. The only other thing we regret about the whole production is that you have printed the design for the cover on the last instead of the first page, and the portfolio must be opened to the right instead of to the left, as is customary and most convenient. The "Season's Greetings" folder is not so satisfactory. The title-design would have been decidedly pleasing had the brown been lighter, that is, more nearly of the same value in this instance. It is advisable where matter breaks badly at the end to carry over a word or so from the next to last line to the last line and then center both lines, making the block end in a pyramid. In that case there will be symmetry and uniformity in the white marginal space where otherwise, as is quite apparent in this instance, there would be a displeasing irregularity.

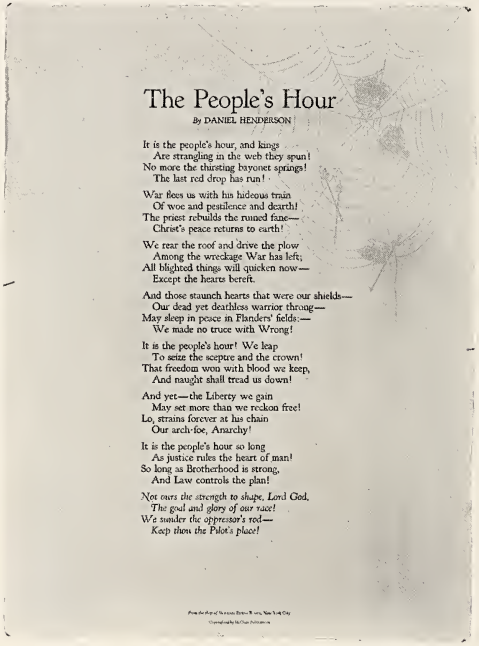


Program title-page by August Gustafson. Type and leaf ornament were printed in deep blue and rules in gold on light brown ribbed cover-stock.

Roughing also added greatly to the pleasing effect. The inside pages, which we assume are your work, are in keeping with the quality of the hand-drawn cover-design. The only suggestion we have to make which would result in certain improvement is that the type-pages are placed too far from the fold, thus making the front and back margins approximately equal, whereas the front margin should be larger than the back. Owing to the fact that the green shade used for printing the small illustrations in the margins of the text pages, where it was most pleasing, is so dark, nothing was added to the appearance of the title-page by printing the initial letters of the words forming the title in that color. There is not enough contrast between the black and that deep green when the green is confined to such a small area as a letter to benefit from the two colors, although in the larger masses afforded by the illustrations the green shows up well. "Nine Slants on the Most Valuable Advance Agent" is by no means so well gotten up as the Miller booklet, although the cover-design is decidedly interesting. Perhaps the word "slant" suggested setting that line in italic, which also probably forced the pyramidal arrangement of the main group on the title-page, but we doubt whether enough of value was secured by the suggestion to make up for the loss of effectiveness due to the poor appearance occasioned by having the base of the design wider than the top. Furthermore, in this title, which reads connectedly, three sizes of type in both roman and italic capitals are employed, and the effect is decidedly displeasing to the eye. Large masses of matter such as that which appears on the page following the title should not be set in italic for the simple reason that italic is not nearly so legible as roman, to say nothing of the fact, less important, perhaps, that the italic in mass is not nearly so pleasing as roman lower-case under the same conditions. The type used for reproducing the nine letters is apparently badly worn, as it did not print at all well.

H. K. Halvorson, Boyceville, Wisconsin.—The poster for Breitengross is not attractive to look at, we presume because your equipment is made up of a variety of type-faces in small job fonts. There are altogether too many styles of type, and, while we admit that a change from the one style of display type generally used often adds emphasis to an important line or two, nevertheless, when there are a great many different styles the element of contrast is lacking, because there are so many variations. One thing different among many things alike will stand out, but when all are different contrast is overdone and there is virtually no effective contrast. Another faulty feature of this poster is the effect of crowding apparent in various places, caused largely by lack of care in making the marginal spaces uniform and in crowding lines too closely. Such a condition not only affects appearance and makes the form, whatever it is, uninviting to look at, hut really makes reading more difficult than properly spaced matter. Therefore, clear comprehension is made more or less uncertain. Space between words should never he greater than space between lines, and if the incorrect variation in this respect is great enough, unity of the line is lost. The letter-heading was spoiled in the first instance hy the determination to set it in panel form. Panels should he employed only when they aid in improving the effectiveness of the type, or when they serve to so classify it as to make reading easier and comprehension clearer. There is so little matter in this heading that a panel treatment was inadvisable, and a much more effective design would have resulted if all related matter had heen displayed in a central symmetrical group and if the items of lesser display value were arranged in small type placed in the corners. Text type such as Engravers Old English should never be letter-spaced, the compact, decorative character of the individual letters demanding that the lines and masses set in that style of letter should likewise he compact and hlack in order that the original heauty of the letter may be retained in the composition. In the letter-head, passing the use of the panel, the panel itself is too large for the type-matter it surrounds. It should not have been so deep and the type used for the smaller items might have been set a trifle larger, owing to the large size of the main display lines, and, assuredly, they should have been spaced somewhat farther apart. These lines are crowded hadly. The fact that the panel border does not join nicely at the corners is responsihle for a bad appearance, and the red used is too dark for the most pleasing results.

G. Fred Thurston, Littleton, New Hampshire.—From the commercial standpoint the specimens sent us for review would be considered satisfactory and of average quality. They are ordinary, largely because the type-faces employed are not of a pleasing style, and quite often, also, two styles are employed in one design which have nothing in common as to tone, shape and character of design to make their use together pleasing and harmonious. A combination you have used in several instances is perhaps the most serious violation of harmony that would be possible in the selection of a type-face combination. We refer to the use together of condensed text type, the Engravers Old English, a highly decorative letter, and an extended block letter, Copperplate Gothic, probably as severe a letter as could he designed. In the booklets the hack margins are frequently found to he equal to if not greater than the front margins. This is contrary to good taste and a violation of the principle of proportion; and good work can not he done while disregarding the fundamentals of design. In booklet and book work the hack margin should he the smallest, the top margin slightly larger, the front margin larger still and the bottom margin largest of all. Further, if most satisfactory results are desired, the back margin should he in proportion to the front margin as the Engravers Old English, a highly decorative letter, and an extended block letter, Copperplate Gothic, probably as severe a letter as could he designed. In the booklets the hack margins are frequently found to he equal to if not greater than the front margins. This is contrary to good taste and a violation of the principle of proportion; and good work can not he done while disregarding the fundamentals of design. In booklet and book work the hack margin should he the smallest, the top margin slightly larger, the front margin larger still and the bottom margin largest of all. Further, if most satisfactory results are desired, the back margin should he in proportion to the front margin as two is to three; and the top margin should be to the bottom margin also as two is to three. Nothing looks worse than to see two facing pages in which the back margins are overlarge, for the fact that there are two margins in the center against one at each outside edge throws the pages too far apart. Spacing is very bad around the initial letter "T" on your own card entitled "Summer Hotel Printing." Owing to the white space at the side of the upright element of the capital "T," lines after the first should not be indented when that letter (or "V" or "W") is used, as is customary with full-faced letters, the space on the letter serving to throw those lines farther from the initial than the first. Diagonal arrangement of display lines as on the ohlong booklet "Hillcrest" is seldom pleasing, for it is next to impossible to balance them properly. Success in any arrangement that is not symmetrical is infrequent. On the title-page of the folder for Samuel S. Nickerson, a New Year's greeting, the main group is below the center of the page, whereas the optical center, where balance is secure, is above the center of the page. To combine good halance with proportion requires that the main type-mass be placed at a point above the center of the page, where the space ahove is as two in relation to a space of three parts below. "Bethlehem, Thirty Miles" is much the best specimen in your collection, although the type-pages are too low on the paper page. The back and front margins are satisfactory. We regret that you employed three styles of type for the title-page display and the headings throughout the booklet, Caslon Old Style, Cheltenham Old Style and Copperplate Gothic. Much of character is lost through the use of these three varying display types. Presswork on the half-tones is very good.



The People's Hour

By DANIEL HENDERSON

It is the people's hour, and kings
Are strangling in the web they spun!
No more the thirsting bayonet springs!
The last red drop has run!

War flees us with his hideous train
Of woe and pestilence and dearth!
The priest rebuilds the ruined fane—
Christ's peace returns to earth!

We rear the roof and drive the plow
Among the wreckage War has left;
All blighted things will quicken now—
Except the hearts bereft.

And those staunch hearts that were our shields—
Our dead yet deathless warrior throng—
May sleep in peace in Flanders' fields:—
We made no truce with Wrong!

It is the people's hour! We leap
To seize the sceptre and the crown!
That freedom won with blood we keep,
And naught shall tread us down!

And yet—the Liberty we gain
May set more than we reckon free!
Lo, strains forever at his chain
Our arch-foe, Anarchy!

It is the people's hour so long
As justice rules the heart of man!
So long as Brotherhood is strong,
And Law controls the plan!

Not ours the strength to shape, Lord God,
The goal and glory of our race!
We slander the oppressor's rod—
Keep then the Pilot's place!

Broadside produced and sent to a selected list by William Edwin Rudge, New York city. White hand-made stock, 30 by 35 inches in size, deckled on all four sides, was used for printing this broadside. The illustration of the spider's web and entangled crowns was printed in gray, the type being printed in black.

The Times Printing Company, Moorhead, Iowa.—Your own letter-head design is good, although it occupies too much space for a half-letter sheet, taking up approximately one-half of the paper. The same fault is apparent in all the letter-heads sent us, but we hope that you have cut them in half and that all originally appeared in full letter-head size. A panel often aids in letter-head design, but more frequently it could be eliminated to the improvement of the work, not only from the space-saving standpoint hut from the standpoints of arrangement and display as well. If the panel is the first consideration, the type being made to fill it after a fashion, the result is generally a poor distribution of white space. In addition, such procedure often involves such breaks in lines that comprehension is made difficult. If the type is given first consideration it will generally he found that a panel is not necessary. Without restrictions forced by the requirements of arbitrary shapes and length of lines, lines may be arranged in such form as to make the sense clear. We note in several instances combinations of type-faces that should not have been used. As an example, take the letter-head for Abrams & Sons, where condensed text type is used with an extended block letter and a commercial letter having bold heavy elements and fine light elements, something on the order of Litho Roman. The effect of the use of these type-faces, between which there is nothing in common, is, of course, inharmonious and displeasing. The safest rule, the plan which will almost invariably result in the most pleasing appearance, is to use but one series in a job. That is a sure road to harmony. The Christmas-greeting folder for Hansen Brothers is decidedly displeasing because of the lack of harmony between the two type-faces used and the fact that the type-lines are too large.

Since acknowledgment was made in our last month's issue of calendars received, several more have reached this office. One, from the Democrat Printing and Lithographing Company, Little Rock, Arkansas, is emhellished with a large portrait of Major-General Omar Bundy, printed quite satisfactorily in colors from process-plates. The Paper House of New England, Springfield, Massachusetts, also sent a copy of its calendar, which, like previous issues, was printed from large Caslon type on sheets of bond-paper 24 by 38 inches in size. Different qualities and colors were used for each month, the calendar thereby serving the useful purpose of providing samples of the leading lines handled by the company.

THE PRINTER'S PUBLICITY

BY FRANK L. MARTIN.

This department will be devoted to the review and constructive criticism of printers' advertising. Specimens submitted for this department will be reviewed from the standpoint of advertising rather than typography, from which standpoint printing is discussed elsewhere in this journal.

The House-Organ Idea Popular.

The year 1919 has already witnessed the birth of so many printers' house-organs that this department believes it fitting to bid them an official welcome. "Volume one, Number one," distinguishes the publications of several printing concerns which reached THE INLAND PRINTER in January and February and each of them reflects to the credit of the producer. There is a reason for congratulation, it seems to me, not only because of the growth of the house-organ idea but because the general character of the new publications, and the old ones as well, demonstrates beyond doubt that the advertising literature issued by printers is steadily increasing in quality. The tendency is toward a higher standard both in the mechanical output and in the advertising-matter presented.

House-organs, as we have had occasion to mention before, fall into several classes. Most printers are employing them not as sales agents, not as agencies to bring about a closer relationship between all those connected with the plant, not as catalogues, but, for the most part, as mediums of education in the wider use of direct advertising through good printing. There is in most instances a certain seriousness of purpose about them. Yet there are two things in connection with the average house-organ published and disseminated with this general cause in view that I believe call for adverse comment — they are addicted to the habit of boldly handing out gratuitous advice on each and every page, and the editors sometimes approach dangerously near becoming essayists as a result of the form in which they present this advice from month to month.

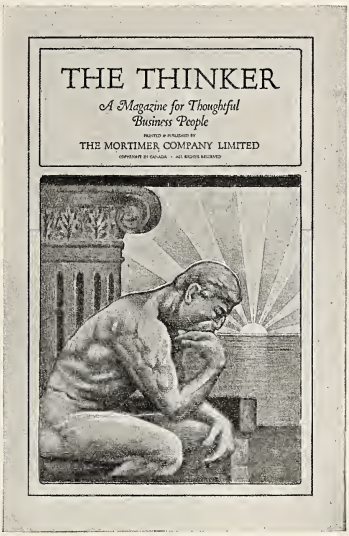


FIG. 1.
The figure, Rodin's "The Thinker," on this cover-design, is also used by The Mortimer Company on its stationery.

Advice is a good thing, of course, providing it is good and helpful. But there are few business men, or any other folk for that matter, who care to have it served to them in all issues of a publication and in big batches, to the exclusion of everything else. It is too much like trying to tell a man how to run his business. He naturally resents that. The editor of a house-organ would himself resent such advice-giving from an outsider. The point I am trying to make is that plain facts about advertising and the use of printing can be told in an interesting manner and can bring the desired results without always putting them in the form of advice.

The essayist is a forbidding type of writer. Generally, what he has to say is so written and presented that it repels the reader rather than attracts him. If it is true in the case of any class of readers, then it is true in the case of business men that what you have to say must be presented so that it can be grasped easily and quickly. In that the essayist rarely succeeds. That is the reason for this word of warning here, for editors of some printers' house-organs are writing essays rather than presenting facts to their readers.

"The Thinker."

Probably the most pretentious of the recruits to the ranks of the house-organ is *The Thinker*, the twenty-page magazine issued for the first time in January by the Mortimer Company, Limited, Ottawa, Canada. With enough colorwork to make it attractive, printed on stock of good quality, and with a cover containing a most appropriate design (Fig. 1), it is a fine specimen of printing. Few house-organs are better written, and, judging from the contents of the first issue, the regular reader can easily expect to get a vast amount of material from its pages that will prove of value to him in his business — especially in connection with the advertising of his business. To its patrons, and buyers of printing interested, the publication is free; but a subscription price is asked of all others. It is edited by Louis Victor Eytinge, whose writings on matters of advertising and business are widely known.

Something of the new business spirit of the present day is shown in this extract from the foreword of the magazine:

"This is not to be an advertising medium for the Mortimer Company so much as it is aimed to furnish food for thought, a bit of inspiration for the day's work, an idea, a plan, a method whereby business may be bettered. It is to be a clearing-house for business thought. . . . We have little patience with the man who is in business solely for the profit."

There is an article on "Educating the Prospect," one on direct advertising, one on advertising of the future, one on the relation of advertising and printing, one on printing service, and so on. But the one-page article under the title "Banish the Bromide," dealing with the trite expressions which the

average business man clings to with the greatest perseverance in his correspondence, should have a strong appeal. Here are a few bromidic expressions which the editor justly hits at:

"'Yours received and contents noted.' Now there's a nice, lifeless thing. All wrapped up in undertaker's weeds.

"'Of recent date' is a bluff. Why not give the exact date, so that the reader may call for the proper letter from his files, or call the thing up in mind?

"'As per your request' is stiff stuff, fit for the court-room rather than sales letters.

"Then there's the time-worn, ancient-history closing phraseology, such as 'trusting to have your early order which shall have our earliest attention.' Every-one looking for orders expects them — every one 'trusts,' so why not be different and use a little more gumption in landing the order? Any prospect, any patron demands 'early attention,' else he would not give you the order.

"Just for a change, try to make your letters human, sparkling with interest and friendliness, and watch the result-rendering responses."

The merits of the article need not be discussed. I give extracts merely to show the interesting character of the material the editor is injecting into this new house-organ.

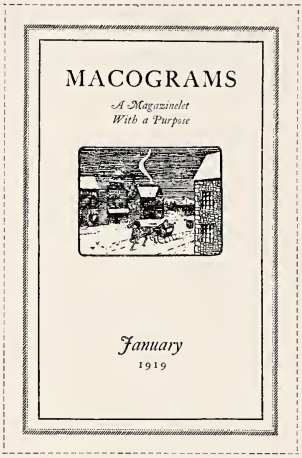


FIG. 2.

A simple, yet pleasing, typographic cover-design is used for the initial number of the MacGregor-Cutler Printing Company's house-organ.

"Macograms."

There is nothing dull about the magazinelet, *Macograms*, the first issue of which came from the MacGregor-Cutler Printing Company, Pittsburgh, Pennsylvania, in January. In the initial number of this new house-organ the company tells its readers frankly that it has no intention of solving the problems of the peace conference and that it has no panacea for bolshevism, high cost of living or kindred worries. "If we can help our salesmen convince you that our modern plant and efficient pull-together organization can solve your printing problems, then this monthly visitor will have fulfilled its mission and justified its existence," says the editor.

There is an inconsistency about some house-organs that is not found in *Macograms*. It makes an appeal for interesting, clear, readable business messages in the form of advertising and then puts that appeal in the very form it advocates. This isn't always done. For instance, I have before me a house-organ from a printing firm in a Western State which advocates the same thing in advertising literature, but, in doing so, it requires two and a half pages of space for an article written in such a style that my guess is it will be read by about one out of every fifty persons who happen to see it.

There are many subjects relating to printing and advertising — and particularly the products of the MacGregor-Cutler Company — and one is struck with the terseness and simplicity with which the company makes its argument. As an example, a lot could be written by any printing firm about the service that it is able to give to a patron, but where will you find a better argument on this subject than this plain statement of facts set forth in news form in *Macograms:*

"Our organization had occasion last month to render extraordinary service to a local business man. Copy was received on Sunday afternoon at 2 o'clock for five thousand two-color sheets. The job was delivered at 7:55 Monday morning. The job was for patriotic service and was semiofficial government work. We do not advertise ourselves as violators of the Sabbath, but were pleased to meet this unusual demand on a special occasion."

The house-organ has a dress and appearance entirely in keeping with its contents. The front cover is shown here (Fig. 2). I predict that the publication will "fulfil its mission and justify its existence," as the editor expresses it in the salutatory.

"National Advertiser."

The National Printing Company, Omaha, Nebraska, is the producer of a new house-organ, *National Advertiser*, the first issue of which came off the press in January. Now there are many good points to this twenty-page publication, and, while I realize that it is sometimes unfair to judge from first issues, yet there are a few things which warrant some criticism. One is the apologetic air with which the company starts out on its venture in the use of house-organs.

In its introductory page one finds this statement regarding the purpose of the publication: "If it doesn't live up to our expectations we can use the axe." I am one of those who firmly believe that unless one starts a house-organ, or writes a piece of advertising, or enters into any sort of an enterprise, with a sound confidence in what he is doing, and with the firm conviction that he is going to make it of such a character that it is bound to "come up to expectations," then he can naturally expect failure.

In this same introduction dealing with the purpose of the magazine I also find this statement:

"It also happens that twenty pages — which is an easy size to print — is a little more space than needed to toot our horn; we will for that reason slip our readers a few bits of business suggestions and anything else that makes good filler."

It is my personal opinion that a statement which alludes to the fact that the printing of a house-organ of twenty pages was determined upon because that is the easiest size to issue isn't very good advertising. Isn't the average reader, who is in the

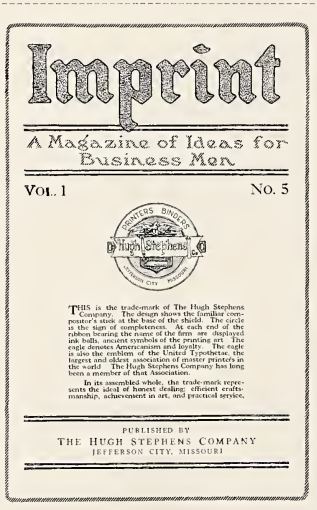
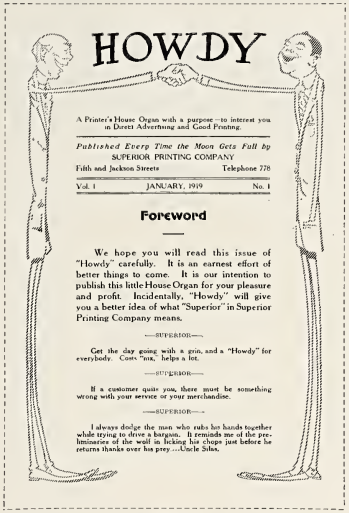


FIG. 3.

market for printing, quite apt to decide that if a printing firm employs such methods in its own work, then that is what he might properly expect in case he should buy printing from that firm? Then, too, that last phrase, "and anything else that makes good filler." One finds in *National Advertiser*, as evidence of the use of filler, a full-page photograph of Billy Pixley, a former Nebraska bicyclist, and a page and a half article about him. Now just why this article should find its way into a printers' house-organ I am at a loss to explain, unless the company has some local reason. Granting that it is an interesting article, recalling the old days of bicycle riding, house-organs have definite fields, and I repeat what I have called attention to before in this department, that this field does not include the general one covered by newspapers and magazines. Readers of house-organs have a definite purpose in mind when they pick up a house-organ to peruse it, and it is a mistake to disappoint them.

Returning again to the introduction, this statement is made: "We will not attempt to 'con' our readers into the notion that *National Advertiser* is anything but a fair job of printing." The question I want to raise is simply this: Shouldn't every printing firm aim to do better than a fair job of printing whether that job be its own advertising material or the advertising literature of its best customer?

National Advertiser, however, contains several worthy articles, particularly those on national advertisers, trade acceptance, salesmanship, printing prices, etc.


HOWDY

A Printer's House Organ with a purpose—to interest you in Direct Advertising and Good Printing.

Published Every Time the Moon Gets Full by
SUPERIOR PRINTING COMPANY
Fifth and Jackson Streets Telephone 778

Vol. 1 JANUARY, 1919 No. 1

Foreword

We hope you will read this issue of "Howdy" carefully. It is an earnest effort of better things to come. It is our intention to publish this little House Organ for your pleasure and profit. Incidentally, "Howdy" will give you a better idea of what "Superior" in Superior Printing Company means.

—SUPERIOR—

Get the day going with a grin, and a "Howdy" for everybody. Cost "nix," helps a lot.

—SUPERIOR—

If a customer quits you, there must be something wrong with your service or your merchandise.

—SUPERIOR—

I always dodge the man who rubs his hands together while trying to drive a bargain. It reminds me of the preliminaries of the wolf in licking his chops just before he returns thanks over his prey.—Uncle Jules.

FIG. 4.
The figures in the side margins of this interesting page were printed in red-orange in the original.

"Imprint."

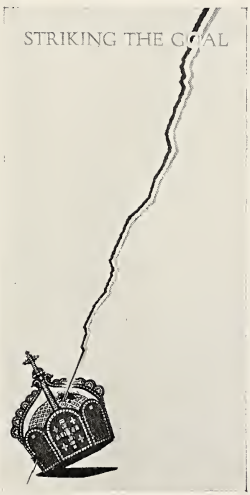
There is a comparatively new house-organ, among the ever-increasing number being issued by printing firms, that has taken a place well up in the front ranks. It is *Imprint*, published by the Hugh Stephens Printing Company, Jefferson City, Missouri. The January issue was number five of the first volume, and the first that I have had the opportunity of reading. Among its other good points there are two or three that I want to specially mention here.

First, the publication comes to you within a folder ready for filing. That is a practical idea. The folder itself is one of standard make and a part of the filing equipment which the Stephens company sells. The firm suggests that it is not unusual for a business man to see something impressive in a booklet, magazine or newspaper, but when he wants it again he can not find it. So, for the convenience of the patron, the filing folder is sent along, properly labeled so that a file of the house-organ and any other material and correspondence from the company may be kept.

Second, the *Imprint* is far above the average quality as a printed product. The typographical arrangement, the colorwork, the illustrations throughout and the stock combine in forming a product that distinguishes it from the ordinary run of printing. Yet, with the care and thought that apparently have been put into the magazine mechanically, it does not impress one as being an excessively costly work or overelaborate. My opinion is that it is a sample of that type of printing which best conveys to a buyer of printing the idea that the firm producing it can be depended upon to provide the same sort for customers. Thus it meets one of the essential conditions necessary for a good house-organ, and, as a quality product, becomes a sales force.

Third, there is a seriousness of purpose and effort about the Hugh Stephens publication that unfortunately is not apparent in many printers' house-organs. One may well consider that the firm is entertaining some pretty lofty ideals when it states in connection with what *Imprint* wants to do, that: "It wants to help raise the level of enthusiasm for good business and increase your love for your work. As a house-organ, that's its 'key-note.' Printing is The Art Preservative, and its greatest mission is to disseminate ideas and ideals for the uplifting of mankind.

"The key-note of *Imprint* is in tune with the noble aims of our country. Our desire is to help our readers with brief articles which carry information and inspiration, and to put with each number a pleasing bit of art. Art, to our mind, is inseparable from the thoughts of those who try to advance printing to its highest notch."



A unique folder issued by the Fred S. Lang Company, Los Angeles, Cal. As the military forces, united in purpose, reached their goal, the company explains, so the idea, message, illustration and the printing-press, are powerful forces in effective advertising, and will gain their point in any field. The original was printed in pleasing soft tints.

But the contents of the magazine are, in general, in keeping with its purpose. At the same time, the messages presented are exceptionally practical. There are, for example, an excellent specimen of color-printing, designed to give the reader an idea of how good colorwork helps in advertising; an article on the necessity for advertising now that the war for business has just started; an interesting article on the influence of public printing in the administration of government; a helpful discussion on the building of a catalogue; a two-page layout of reproductions of catalogues issued by the firm; a full-page view of the plant, and numerous small articles of interest.

In the reproduction of the front cover (Fig. 3), one's attention is called to the trade-mark adopted by the company.

"Howdy."

"Every time the moon gets full," the Superior Printing Company, Topeka, Kansas, expects to get out a house-organ. It announces its intention in the first number of the publication called *Howdy*, issued in January. The editorial page of the initial number, printed in colors and of unusual design, is shown here (Fig. 4).

PHRASES, NOT COMPOUNDS.

BY F. HORACE TEALL.

IT seems to be an easy logical decision that any arrangement of words in regular grammatical construction must be correctly written as a succession of separate words, since rules of grammar and of word-classification must be made in accordance with recognized and established uses of words in their normal relations. It is not hard to find evidence, however, that this proposition, the very simplest possible about language in its primary use, does not always present itself to the presumably scholarly mind with sufficient force to secure the credence to which unquestionably it is entitled. A forcible illustration of the fact that a scholar may be misled to a remarkable extent by hasty impressions is found in the following, from "Philology of the English Tongue," by the Rev. John Earle, an Oxford professor. He is treating of what he classes as one of three orders of English compounds, the running together of all the words of a phrase in normal construction:

"The chief symbol which threads together [such] compounds is the preposition 'of,' as coat-of-arms, will-o'-the-wisp, cat-o'-nine-tails, man-of-war, light-o'-love, ticket-of-leave. The distinction between compounds and constructs is a delicate one, so much so that two persons of like birth and education may be found to differ upon it. When, however, we see the 'of' abraded to 'o',' or when we hear it in speech, as we often hear 'man-o'-war,' then there is no doubt of the compound state of that expression. This class of compounds is essentially French, and it is from our neighbors that we have caught the art of making them. Thus we say after them: word-of-command, mot-d'ordre; point-of-honor, point-d'honneur. But the instances in which we make use of it are far less numerous than those in which we keep to our natural compound, that of the first order. [His "first order" is the joining of two nouns, as in hat-box, steamboat, cuff-button, etc.] It is only necessary to offer a few examples by which it will appear how very far we are from overtaking the French in the use of their compound: master-piece, chef-d'œuvre; country-house, maison-de-campagne; rail-road, chemin-de-fer; night-cap, bonnet-de-nuit; poppy-head, tête-de-pavot; plush-breeches, culottes-de-peluche; post-office, bureau-de-poste. And if we accept some of their compounds with 'de,' we imitate none of those which they so readily make with other prepositions: arc-en-ciel, rainbow; verre à vin, wine-glass; manche à balai, broom-stick."

Here is a succession of assertions not one of which is sustained by fact except that "of" is the chief connective particle in such use. The principal objection to the statement about such terms lies in the natural inference from it, and from the forms instanced with it, that there is no well-defined principle involved in deciding whether such a phrase should be joined as a compound or left as separated words. The inference that such was the author's opinion is strengthened when we read that "the distinction is a delicate one"; but such opinion may be proved to be ill-considered, and it can be shown that there is a dividing line which leaves no room for uncertainty, if we except a few individual instances.

The present writer was profoundly astonished by the discovery that an author of scholarly fame could seriously propound an opinion so utterly unfounded as that when the word "of" is abraded to "o'" in writing, or when the shortened sound is heard, "there is no doubt of the compound state of that expression." Such shortening indicates nothing but slovenly speech, and has no bearing upon the question of compounding or separation. A soldier, for instance, is occasionally called a "man of war," and these words so used should always be taken as three separated words in literal meaning; yet a person given to slovenly speech would be as likely to shorten the preposition in this phrase as in the compound word man-of-war for a war-vessel.

The statement that this class of compounds is essentially French can not readily be proved to be entirely unfounded, since it is not improbable that such compounds may have been made in French before any one actually gave the joined form to an English term of this kind; but it is at least of doubtful utility to say unqualifiedly in a chapter treating solely of the use of hyphens, and in a book on philology, that we copy the French in such usage. It is very easy, however, to show that this writer allowed a hasty impression to mislead him into writing something very erroneous instead of the helpful exposition of principles which his better judgment might have evolved. There is in the sentence criticized a violent contradiction of the writer's own remark, just preceding it, that "that logical language, the French, is stronger in syntax than in compounds."

French is stronger in syntax, and so is English, in these phrases when used literally. Word of command and point of honor are the proper and universal forms in English, mot d'ordre and point d'honneur in French; these terms never have hyphens in either language, and there is no possible reason why they should have them. The French write maison de campagne, chemin de fer, bonnet de nuit, tête de pavot, culottes de peluche, bureau de poste, and never compound any one of them or any similar literal phrase. They do write dent-de-lion for lion's-tooth (dandelion), and other arbitrary terms as compound nouns, and so consistently that it must be done as a matter of familiar principle.

One of the queerest possible violations of principle is found in the form plush-breeches. Its meaning is "breeches made of plush," and it is one of the most widely known principles in English that the name of the material of which a thing is made is a separate attributive adjective before the name of the thing, as in brick house and stone wall, for instance. But the height of inconsistent carelessness or careless inconsistency is reached when we find, in exemplifying a difference in compounding in the two languages, forms which even this writer does not compound, as verre à vin and manche à balai.

Surely if the French "so readily make" compounds of prepositional phrases — and they do when the phrases are used as arbitrary names of things not naturally so called — one might reasonably expect a man who teaches language, in making such a comparison, to cite undoubted compound forms rather than instances of the strong syntax which even he acknowledges as the prevalent French method.

If the matter criticized here could be truthfully considered as showing a mere personal and exceptional vagary, there could hardly be an excuse for giving so much attention to it. This is justified, however, by the fact that so many writers and teachers err in the same way. Every author in whose work the present writer has found anything about compound words has written something just as unreasonable and impertinent. There is no justification in reason or common sense for considering as compounds such literal phrases as coat of arms, point of honor, ticket of leave, word of command, etc., though all of those mentioned have been so considered in the writings of well-known philologists. The principle indicated in our beginning is directly opposed to joining such phrases with hyphens, and there is no possible gain in such practice. Yet it is a fact that some writers have become so obsessed with the idea that these and many other terms are compounds that they think the use of hyphens in them is sacrosanct. If we are ever to have a general understanding of such matters, it is fully as important that hyphens be kept out where they are not needed as that they be used where they are needed.

Variety is said to be the spice of life. Don't run short of spice in your printing-office. Use your head as well as your hands.— *G. W. Tuttle.*

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

The Head Proofreader.

Every printing establishment that employs a number of proofreaders must have one who is known as the head reader, who is really a foreman, or rather a sub-foreman, since the proofroom is an adjunct of the composing-room, and must necessarily be controlled by the general foreman. In my early experience in printing-offices I never knew the term "head reader" in the sense in which it is now so common, and my impression is that it was not then so used, though I had at that time no experience in the general commercialized business which is now so prevalent. There were then, of course, some establishments doing work for various customers, each of whom had peculiarities of style that must be observed, and of course some one had to be in charge; but he (it was never she in those days, for the woman proofreader was almost a nonentity then) was simply known as foreman or merely as the chief reader.

Many more publishing firms then had their own composing-rooms than now, which made it quite common for each place to have its own style to be adhered to more closely than is now feasible. I mention this to lead up to the evolution of the present method, which places one person actually in full authority with the official title of "head reader." Naturally that person would be reputed the most accomplished and surest proofreader. But — and this is said without invidious comparison — it often happens that some subordinate reader is really a better workman than the "head."

This leads to the consideration of the most valuable qualifications of a head reader. Of course he or she must be a good practical proofreader, though often not what is understood to be the best. The position, especially in a large establishment, demands considerable executive ability, since it calls for the direct control of the details of the order in which the work is to be done, and usually, if not always, the selection of those who are to do it. This involves an intimate knowledge of all possible variations of style and incidentally an accurate conception of the personal differences among customers, especially with reference to the making of corrections where the copy is actually wrong. Some customers are highly pleased by occasional correction by printers when the copy is plainly inaccurate, generally as pure accident, and some insist upon having copy followed literally, while many different degrees are found among others. I really know but one head reader, and that one is a woman. She has a thorough command of herself that helps her wonderfully in controlling the others. She looks over all proofs and checks the corrections according to what she knows of the customers' wishes.

The most urgent point in connection with the head reader, in my estimation, is that the very common tendency among other readers to be critical and jealous should be abandoned by every proofreader, and an attitude of earnest and friendly coöperation cultivated. This head reader of whom I have spoken is probably typical of her class of executive workers in the fact that she is really very zealous in guarding the interests of all workers in the proofroom and also of the employees. She does so much in keeping the work down by canceling unnecessary correction, even when she thinks the correction is good, that the employers think very highly of her. And no doubt this is true of most others.

A Genuine Case of Fifty-Fifty.

B. G. B., Asheville, North Carolina, asks us: "Will you be so kind as to advise me whether or not it would be correct to have an apostrophe appear after the word 'teachers' in the title which its users write 'Parent-Teachers Association'? In the title 'Asheville Merchants Association' is 'merchants' simply plural or should it be plural possessive? Your reply will settle an argument of considerable duration."

Answer.— Of course I do not know the circumstances of the argument in this individual instance, but in general my personal opinion is that my decision would not settle such an argument except by confirming the views of the person who reasoned to the same conclusion as mine. It may be that the two parties have agreed to abide by my decision, and they shall have it. I have answered the same question in these columns many times, and this time the answer is practically a repetition of all the others, but a little more definite than some of them. My personal conviction, which thus far has never been shaken, is that all such names are correct in grammar only when the apostrophe is used. But those who prefer the other usage are by no means few and not without logical reason in favor of their preference. As well qualified to decide such a matter as any one could be are the authors of our best literature. There is a club in London, England, whose membership is principally composed of eminent authors, and there is one similarly composed in New York. The London club is officially entitled "Authors' Club" and that in New York is the "Authors Club." One uses the apostrophe and the other does not. Among one set of authors the reasoning prevailed that such use of the word authors is adjectival, and among the others it was and is held to be a possessive noun, therefore correct with the apostrophe. Some notes on such subjects are given in Irvine's "Dictionary of Titles," and one of them says: "For generations the apostrophe has been considered essential in such titles as those under consideration. This may be proved by consulting any of the old grammars and rhetorics. A search of the works of scholarly writers, excepting a few of recent date, shows that the apostrophe is never omitted in such uses. The apostrophe is found in every such example in the writings of Coleridge, Macaulay, De Quincey, Carlyle, Emerson, Stevenson, and Herbert Spencer. Furthermore, the great book and magazine publishers of thirty or forty years ago invariably used the apostrophe, as do most of the careful publishers of today, in titles like 'Merchants' Bank.' As the question stands today, the use or omission of the disputed sign is largely a matter of individual choice. Some of the distinctions

drawn by those who prefer omission are finical, if not wholly nonsensical." In such matters the only feasible procedure for a commercial printer is to do what the customer wishes.

Grammar Not Made by State Law.

W. F. D., Portland, Oregon, writes: "In the January INLAND PRINTER I find you reply to what you call a puzzle submitted by G. H. H., and I am afraid (bum word) that he 'put one over' by not furnishing sufficient information. In the beginnings of the Oregon country many firms engaged in business opened private banks, of which French & Co., bankers, were one. These banks were unregulated by any State banking law. In later years unscrupulous persons established private 'banks,' through whose dealings the unwary were swindled. To remedy this state of affairs the Legislature some years ago passed a banking law which required all private banks to incorporate under its provisions, and the firm of French & Co., bankers, so incorporated without change of name. Nothing in the law requires the use of the words 'incorporated,' or 'limited,' or abbreviations thereof in connection with the corporate name. French & Co., bankers, is a corporation, hence singular."

Answer.— This discloses what I had in mind when I mentioned a "puzzle." The puzzle consisted in the uncertainty as to whether the customer would insist upon some such sophistication, therefore I advised the easy way out of the trouble of avoiding controversy by giving the customer what he wanted, whether right or wrong in grammar. Nothing was "put over" by the correspondent first answered, unless it was just what this one "puts over," which is the slight matter of publicity for the firm named, which is so slight as to cause us no concern. Of course he did omit the statement of the different arguments that would have somewhat clarified the points to be met by the answer. But that would have made no difference in the answer as to grammar. "Bankers" is clearly plural, since it means the individual members of the firm. While it is undoubted that the corporation is a legal unit, it is equally undoubtable that the plural word in its name grammatically necessitates the use of plural pronouns, and the fact that the individuals form a corporation does not even authorize, much less prescribe, such mixing of numbers as the use of a plural noun coupled with singular pronouns or verbs. Plain grammar is not subject to legislative law, and such use of a name can never properly be singular. Again, if a printer's customer insists upon such impropriety in his printing the printer must do it his way, unless he (the printer) is independent enough to refuse work that he is not allowed to make correct.

TALKS ON PAPER.

From time to time we receive inquiries regarding different characteristics of papers, their water-marks, etc., says the *Strathmorean*. Inasmuch as others may have the same questions in mind it may be helpful to publish some of this information.

What is the difference between paper made on Fourdrinier and cylinder paper-machines? To answer this we must know something of the principle of the two machines. In the case of the Fourdrinier, a very dilute mixture of water and paper-fiber flows out upon a moving, finely-woven wire screen. This "wire," as it is called, is made endless. The water falls away from the stuff through the screen with the assistance of various devices and suctions, leaving a mat of the fibers on the "wire." As the water is removed the paper web becomes strong enough to be transferred to a moving felt, which carries it through presses which remove more water until it is strong enough to be dried on the steam-heated cylinders at the "dry end" of the machine. As the wire and felt are endless, a continuous sheet of paper is formed. Besides the movement of the wire toward the driers, it is given a "shake" at right angles to this direction at the end where the stuff flows upon it. This "shaking" action helps to interweave the fibers as well as remove the water, and so gives the sheet strength in both directions.

On a cylinder machine the dilute mixture of stuff flows into a box or vat in which, about three-quarters submerged, revolves a cylinder covered with wire cloth. The ends are open and so arranged that no water can get into the cylinder without going through the wire cloth. As the cylinder revolves the water flows through it, leaving a mat of stuff on the outside. When this mat is raised out of the vat by the revolution of the cylinder a felt is pressed against it by a roll the width of the machine. The paper web sticks to the felt and peels away from the cylinder. As much water as possible is removed by suction and pressing while the paper is on the felt. Then the paper goes over the dryers as before. There is no "shake" on this type of machine, so the sheet does not have full strength in both directions. The fibers lie parallel to the length of the machine and the "tear" with the grain is not as strong as across the sheet.

The cylinder sheet is not as two-sided as the Fourdrinier as regards smoothness of surface. In the antique there is no distinct wire-mark, but both sides have an appearance very similar to the hand-made sheet. Of course the character of the felts and the fineness of wire mesh used will influence the surface very materially on either machine, but in general the stronger suction which is used on the Fourdrinier sheet while it is on the wire causes a more prominent wire-mark.

FAMOUS BIBLE ERRORS.

The "gay and festive comp." has to bear the brunt of many dreadful renditions of English that appear in print. Truly, when the average comp. decides to transform himself into an unthinking being he generally makes a good job of it, and foists upon the "reader" more headaches and heart-burnings to the square inch than is sometimes good for the corrector's health. The Bible, however, is recognized everywhere as a model of accurate reading, yet in the various issues of that sacred volume some queer errors have escaped the vigilance of the otherwise scrupulously careful readers who correct the proofs. Some of the most remarkable of famous Bible errors are:

"Breeches" Bible — the Geneva Bible of 1560.— "They sewed fig leaves together and made themselves breeches." Genesis iii, 7.

"Bug" Bible (1551).— "So thou shalt not need to be afraid for any bugges by night." Psalm xci, 5.

"Murderers" Bible.— "These are murderers (for murmurers) walking after their own lusts." Jude 16.

"Rebekah" Bible (London, 1823).— "And Rebekah arose and her camels" (for damsels). Genesis xxiv, 61.

"Rosin" Bible (the first Douai Bible).— "Is there no rosin in Gilead?" Jeremiah viii, 22.

"Standing Fishes" Bible (London, 1806).— "The fishes (for fishers) shall stand upon it." Ezekiel xlvii, 1.

"To Remain" Bible (Cambridge, 1805).— "Persecuted him that was born after the Spirit — to remain even so it is now." Galatians iv, 29. "To remain" was, of course, the printer's note.

"Treacle" Bible (1568).— "Is there no treacle in Gilead?" Jeremiah viii, 22.

"Vinegar" Bible (Oxford, 1716).— "Parable of the vinegar" (for vineyard). Luke xx, heading.

"Unrighteous" Bible (London, 1653).— "Know ye not that the unrighteous shall inherit the kingdom of God." 1 Corinthians vi, 9.

"Wife-Hater" Bible (Oxford, 1810).— "If any man come to me and hate not his own wife (i. e., life), he can not be my disciple." Luke xiv, 26.—*"Wimble's Reminder," Australia.*

THE SECOND DIMENSION OF COLOR—VALUE.*

NO. 3 — BY E. C. ANDREWS.

THE definition of "value" is given as follows: "In painting and the allied arts, relation of one object, part, or atmospheric plane of a picture to the others with reference to light and shade, the idea of hue being abstracted." When we speak of a color as middle value we mean that this color, judged solely by the amount of light it reflects (irrespective of hue or chroma), shows the same contrast to black as to white. Value is the only attribute of the grays from the black to white. Black represents the total absorption of light, or zero

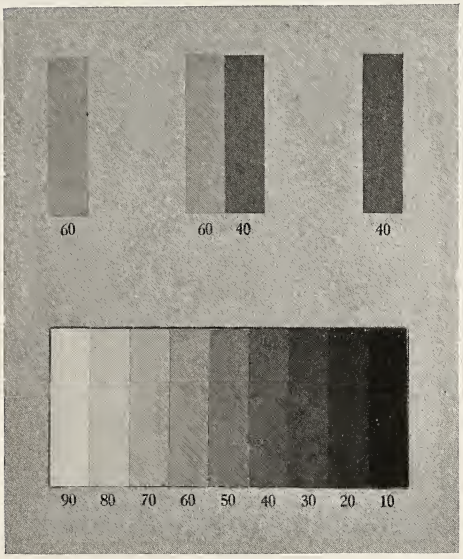


FIG. 1.

in value; white represents the total reflection of light, or 100 in value. There is no printing-paper on the market that will represent 100 in value, nor is there any black which when printed on paper will give zero in value. These extremes, the one representing absolute reflection and the other total absorption, represent the theoretical north and south poles of our value-scale. To approximate zero in value it would be necessary to use some such material as black velvet and a contrivance for a double absorption of light. The value-scale which is applicable to printing would begin at 10 in value and run somewhere between 90 and 100, depending on the purity of the paper or the lightest possible tint approaching absolute white.

In speaking of values in printed matter, however, we assume that the higher grade enamel paper represents 100 and that black printing-ink when printed as a solid on this paper represents zero. The eye, not having been trained to absolute black and white and having no standards other than the paper and the ink, itself accepts the paper as 100 and the black as zero. Fig. 1 illustrates the best value-scale I have been able to obtain by means of the half-tone process.

*This is the third of a series of four articles on "The Need of Standardization of Color Terms—the Work of A. H. Munsell." The illustrations shown here are taken from "Color and Its Application to Printing."

6-6

Owing to the effects of simultaneous contrast, each strip appears to be fluted, appearing slightly darker on the side of the lighter value. The hand-made value-scale that I suggested you obtain has none of these defects and has been carefully tested by means of the Munsell photometer. The method of

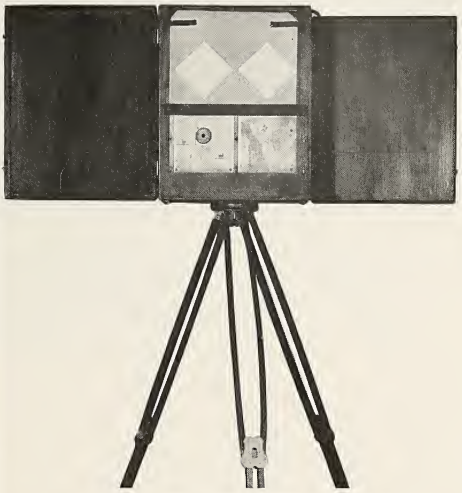


FIG. 2.—*Front View.*

using this value-scale may be illustrated again by referring to Fig. 1 and attempting to classify the background as to value by comparison. It is obvious that value 70 is slightly darker

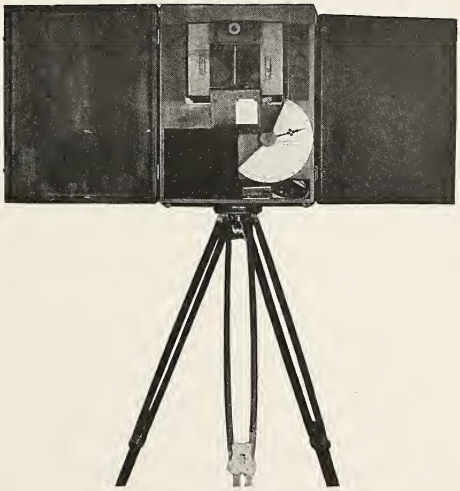


FIG. 3.—*Rear View.*

and value 80 slightly lighter. Therefore, the value of the background would be, roughly, 75. At the top of Fig. 1 are shown the values of 60 and 40 separated and in close contact. You will notice that when they are in contact the 60 value

appears much lighter than when placed by itself. If you compare the background with the Munsell standards you will find that it is in reality nearer 60 than 75. I mention this simply to prove it is impossible to represent a value-scale accurately by the half-tone process.

Since "value" is the one dimension that is common to colors as well as the neutral grays, and as the proper balance of values constitutes the most important problem of a balanced



Fig. 4.

color scheme, the importance of the subject of value will be appreciated. The artist, in attempting to balance a color scheme, experiments by mixing his pigments until the values in the color scheme satisfy him. If he is fortunate enough to possess that intuitive sense of correct balance the color scheme is a success, nevertheless it is possible for any one willing to spend a reasonable amount of time on the subject of color to arrive at the same result with less experimenting through a knowledge of the Munsell system. It is only necessary that you train your eye to judge values correctly by comparison with the Munsell standards. The easiest way to commence is to select a half dozen or more tints or paper stocks, preferably those that are somewhat neutral in character, cutting off a small strip. This strip is moved up and down on the Munsell value-scale, and with half closed eyes you compare the lightness or darkness of your sample with that of the Munsell value-scale most nearly approaching it. It is harder to judge the values of colors of high chroma than neutral grays because the hue as well as the chroma tends to set up in the mind a false standard of value. Bright red appears to reflect a higher value than a more neutral color of the same value on account of the eye being impressed with the intense redness, when in reality we are seeking to determine its lightness or darkness, its light reflecting quality only.

A word of description regarding the Munsell photometer (see Figs. 1 and 2) will be of interest in showing how the Munsell standards of value have been determined. There were a number of photometers in use previous to the Munsell photometer but they were designed specifically to test light, especially the candle power of electric and other lamps. The Munsell photometer was designed to test pigments, paper and other materials that reflect light rather than produce it.

The front has two equal openings covered with translucent material admitting light into the two halves of the cabinet, which is divided vertically. The rear view shows the eyepiece at the top, which is a small lens also divided vertically; below it is the rack, holding on the right the standard white and on the left the sample to be tested. This rack is on a hinge and when it is closed the two samples are reflected back to the eyepiece by means of a mirror. Below the eyepiece on the right is a dial which shuts off the light by means of a cat's-eye shutter and indicates at all times the relative size of the opening. If the dial reads 50 it indicates that one-half of the light has been shut off the standard white in order to make it match in value the sample to be tested. The sample, therefore, has a value of 50. It is a very simple matter to make accurate readings on this photometer with only a few hours' practice, as the shadow cast by the divided lens indicates instantly when too much light has been admitted or too much light excluded from the right chamber. The possibility of variance even with the readings made by different people will not be greater than two per cent.

If we print with black ink on white stock we have a two-value combination. If we add a decorative color we have a three-value combination. The value of this decorative color should be midway between the value of the stock, which we assume is 100, and the black, which we assume is 0. This decorative color should, therefore, have a value of 50 and its area should be in inverse proportion to its chroma. Most printers are familiar with the fact that a yellow-red of the flaming scarlet type goes well with a black as a decorative color. That is because this red possesses a value of 50; but the tendency is to use too much of it. The stronger the color—the higher its chroma—the less the area of it should be.

If instead of using white stock we use a tinted stock of 80 value, the value of the decorative color should be midway between the two extremes or 40 in value. If we choose red we would not use the yellow-red but a normal red of the royal red type because this possesses a value of 40 at its full intensity or chroma. Three-value combinations may be treated also in a different manner. The middle value color may be used as a background with the white paper showing through in places and the black used more or less as a solid.

Decimal Value Scale

Black = 0 Middle Value = 50 White = 100

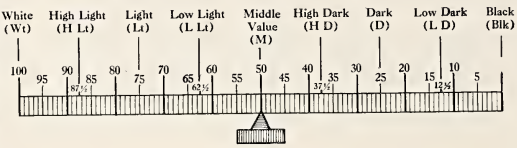


Fig. 5.

Fig. 4 illustrates the treatment of three values in two different ways. On the left we have the black used for the flower, middle value for the leaves, and white is the background. On the right we have middle value used for the background, white for the flower and black for the leaves. In the latter case we comprehend and appreciate the beauty of the design much more readily. Three-value combinations may be treated in still another way. If instead of black for type-matter we use a dark color, for example 30 value, and white stock, then the decorative color should be midway between the value of stock and the type color, or 65 in value. This is illustrated by Fig. 5.

Roughly, our value-scale represents a plank with a fulcrum at the middle point, and the balancing of values in a color scheme is analogous to the proper disposition of weight on a seesaw. If one of two children of the same weight is seated at the end of the plank and the other is not at the end the fulcrum must be moved midway between the two.

Let me emphasize this point about three-value combinations: Areas, *disregarding the question of their position, size or shape, will balance if the contrasts which they make with the background or the decorative color are equal steps in the value-scale.*

MACHINE COMPOSITION

BY E. M. KEATING.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results.

Gasoline-Burner Troubles.

A Texas publisher writes: "I am having all kinds of trouble with the gasoline-burner. Please help me if you can. The gasoline does not seem to generate and gives nothing but a smoky, yellow flame, with no heat. I have to carry about twenty pounds of pressure in order to get any heat at all and blaze all around outside of pot. Gasoline soon fills the pan under the burner and catches fire. My trouble seems to be that the gasoline doesn't generate, but burns the gasoline spray in the burner. If you can give any suggestions I will greatly appreciate it."

Answer.— We have your letter and note the trouble you are having with the gasoline-burner. We suggest that you take it apart and clean the gravel tube and the channels in the plate. It is important that these channels and the gravel tube be kept clean. Also see that the end of the needle is sharp and the hole it operates in is not too large. Sharpen needle with a piece of emery-cloth by rotating the needle, and if the hole is too large, pound it with a hammer on top to close it a trifle. You need not carry more than five pounds pressure if the path of the fluid is free. We recommend that you use wood-alcohol for the purpose of heating the generator before lighting the burner. While it is apart, clean out soot from cap and see that all screws are tight when reassembling.

Matrix-Lift Raises Two Thin Matrices.

An Iowa publisher writes: "What is the cause of a matrix-lift picking up two matrices at the same time, usually when two thin letters occur together, but at times it will take two 'r's' or letters of that size? They go through the distributor right except when the two mats are of the same character, and then they will choke in the channel extrance. We also have some trouble with the upper ears of thin matrices bending at the lift and have been unable to adjust the screw of the lift to overcome it (see matrix enclosed). Are there any parts of our machine that may be worn and cause this trouble? We have a rebuilt Model 15, bought two years ago. We must use this opportunity to express our appreciation of the 'Machine Composition' department of THE INLAND PRINTER. To us it is the most helpful part of your magazine."

Answer.—If no other trouble exists in the box aside from two matrices raising at one time you will probably have no trouble correcting the difficulty. However, you should first be certain that the matrix-lift is set correctly. To adjust it you may follow this plan: (1) Loosen lock-nut and turn out on the screw; (2) send in a line of figures, and then turn in slowly on the adjusting-screw; and (3) when you observe that the lift picks up the matrices regularly you may tighten the lock-nut. See if the point back of the screw and the cam has the same relative position. This is essential to proper raising of the matrices in relation to their movement after they are raised. Where two thin matrices are raised at one time by the matrix-lift, it indicates that the space between the bar-point and the faces of the top rails is too great. You may correct the trouble temporarily by spreading the bar-point. Remove the bar from the box and take a flat punch and spread the bar-point so that but one thin matrix will lift out without binding. See that the bar-point centers with the lower rail of the box-bar. This is important. Order a new bar-point, G-154, and apply it.

Dirty Proofs May Be Avoided.

An operator submits several proofs showing numerous errors. The short note appended thereto indicates that he has made but a feeble effort to avoid errors. In part, this note reads as follows: "The enclosed proofs are the best I have had in a week. It seems that I can not get a clean proof no matter how I try. What would you suggest?"

Answer.— In examining the proof-sheets it appears that the operator is inclined toward misspelling words and making incorrect divisions of words in common use. The number of machine errors is comparatively small, showing that the operator is mainly to blame for the poor showing. The proof-reader did not read very closely or the operator would have had a number of additional lines to correct, mainly because of the omission of punctuation points. If the operator is really in earnest and wants to improve his proofs he must begin by correcting his spelling and division of words. To this end he should procure a pocket dictionary, and when he comes to a word that he is not sure of being able to divide correctly, he should consult his dictionary. The plan used in many country schools to overcome misspelling of words will help this operator. For every word he finds incorrectly spelled in his proofs he should penalize himself by copying the word with pencil twenty-five times, spelling it audibly at the same time. This, of course, need not be done publicly. In a few weeks the country-school method of learning how to spell will make a marked improvement in his proofs, if the plan is followed with persistence.

Do Not Use a Spaceband at Ends of Lines.

An Illinois publisher writes: " 'The Mechanism of the Linotype,' I find, does not answer any of the questions I am puzzled over. Here is one: Both the Linotype and the Intertype companies say it is not a good practice, and that it damages the machine, to use the spacebands on either end of lines. They do not give a reason, but still persist in making the statement. I don't understand where there can be any harm in this practice. If you can enlighten me on this subject, please do so. Kindly give me the name of concern making a device which will permit of casting two or more justifications on a line which will line up clear down a given column of slugs. Is there a low-slug device without special mold?"

Answer.—One reason that a spaceband should not be used at left of the line is that when the band is driven up on justification there will be friction between the steel wedge and the left vise-jaw, and that will not help the jaw or the wedge of

the spaceband. Another reason is that, occasionally, when the first elevator descends, the lower end of the wedge will catch in the notch of the left vise-jaw, and this action will cause the wedge to be held elevated, and when the long finger of the delivery-slide returns to the right it will catch on the upper end of the spaceband and perhaps break it. Place a spaceband at the left end of a line after it returns to normal position following a recast. You will note that the spaceband will tend to vibrate or swing to the left at the lower end, as its support by the thin ears of the sleeve allows it to act as a pendulum. It will have no movement toward the right at the lower end owing to having the matrix adjoining it to act as a guide. Place a thin matrix at the left of the suspended spaceband and push the line-stop against the matrix and you will note at once that the position of the spaceband is stabilized owing to the lower end of the matrix having contact with the side of the wedge. This latter condition applies to the position and support of the spaceband at the right end as well as the left. The Waters Tabulator is a device that may be attached to the assembler-slide, and which will enable you to cast slugs with two or more justifications. It is sold by the Mergenthaler Linotype Company, Chicago, Illinois. This device is mentioned in "The Mechanism of the Linotype," there being a chapter devoted to tabulating and intricate composition. We do not know of any low-slug device, aside from a low mold.

Matrices Bent in Distributor-Box.

An Illinois operator submits a number of thin six-point matrices, each one having the lower front lug bent. He had made several attempts to correct the trouble without obtaining relief. Our suggestions to him were as follows:

Answer.— From the appearance of the lower front lug we judge it was damaged in the distributor-box as it was raised by the matrix-lift. We suggest that you observe how far the upper back lug clears the rail when the matrices are raised by matrix-lift. This should be done by sending in a line of matrices of uniform size, figures for example. Watch intently the place where the back upper lug clears the rail. If you find that the lugs clear at least two points, it will indicate that the lift is properly adjusted. If it does not clear that much it should be reset. This operation you can accomplish without difficulty. Loosen the nut on the screw of the matrix-lift cam-lever and send in a line of figures. You will observe when the line enters the distributor-box that the lift does not pick up the matrices. Now turn in slowly on this screw and continue until the lift picks up the matrices, then you may stop turning the screw and tighten the lock-nut. This completes the operation of adjusting the matrix-lift. To make it more clear, the proper steps to take are as follows: (1) Loosen the nut; (2) turn out on the screw; (3) send in a line of figures and then turn in slowly on the screw until the matrices are picked up by the lift; and (4) tighten the lock-nut. When this is done, send in a line carrying all thin matrices; use the small "i," "l," period, comma, quotation marks and thin spaces. Watch closely as the matrix-lift picks up these matrices. They should be lifted out one at a time. If you notice that two matrices are raised at one time by the lift, it is an indication that the space between bar-point and faces of the top rails is too great for thin matrices. In such an event you should remove the box and take the box-bar out. With a hammer and punch spread the bar-point a trifle so as to reduce the space between its point and face of the rails. There should be room enough for but *one* thin matrix to raise. The following letter was received in acknowledgment of the above information: "Received your letter containing the information as to the trouble I had. The trouble was not in the bar of the distributor, but, as you said, was in the lift, and, going according to your instructions, I remedied the trouble. I also took the box-bar out and found that the trouble there was but slight, though the bar-point was somewhat worn. I sent the small letters in after the adjustment, as advised, and they worked well, with the exception of some of the letters that had been damaged before by the distributor-box. The box had been doing great damage to the matrices, and all of the thin ones were damaged at the time I adjusted it. I also gave it a thorough cleaning and it does not give a bit of trouble now, where before my chief pastime was getting up and working at it. Thank you very much for the information."

SOME PRACTICES THAT SHOULD BE CORRECTED.

BY A. HALDEMAN.

The present shortage of help in the printing-trade ought to lead to permanent correction of a number of wasteful practices that have obtained for years in the publication field.

The first one to which we refer is that of overset matter. It has not been uncommon for editors to have set up enough matter to fill two issues of their publications. The expense of carrying this type in metal is enormous, not to say anything of the ultimate "killing out" of large quantities that are not used. With the present high price of metal, every bit the printer has ought to be in active service, and he should get out from under the enormous expense of carrying this extra load, a service that in too many instances is not charged for.

Editors should be informed that an article can "bake" in manuscript as well as in metal.

Another practice is that of having an article set up regular measure of publication and later send in cuts that require to be set around. Just within the past week the writer knows of one case where four galleys of ten-point, set twenty-two ems wide, were virtually reset to accommodate cuts that the editor knew were to be used when he sent in copy. And in this particular case the editor happened to be an ex-printer who ought to have known better. On the part of the printer all this extra work came at a time when every nerve was being strained to keep up with the composition.

Another practice is that of irregular combinations of text and head letter. Both linotype and monotype have their standard combinations, but in times past the front office has been so solicitous in pleasing the customer that suggestions have been made to use odd combinations when the regular combinations were practically as good for all purposes. Every departure from the standard combinations requires extra work on the floor, all of which adds up materially to the sum total of grief now existing in printing-offices.

Then take the case of a coupon set in triangular shape at the bottom of an advertisement, when a square or rectangular coupon would do just as well, with one-tenth of the time necessary to produce the triangular shape. Where an electrotype foundry is connected with the printing-plant these can be best handled by setting the coupon and matter side of it separately and then electrotyping each part, later patching them together, but even this method is wasteful and extravagant when results are considered.

Much of this waste is due to the effort of the front office to get work in competition. Time and time again when those in authority have had their attention called to these time-consuming processes, they have responded with the excuse that "the customer demands it," or "it is on a cost basis, and if the customer wants it so, give it to him, he is paying the bill." The writer admits the last excuse might be valid in normal times, but at present the customer ought to be informed that times have changed and he can not have everything he wants. The War Industries Board has seen to it that paper manufacture has been standardized, and it is now up to the printers to standardize some of the trade processes. Too long the printer has been the "goat" for all the idiosyncrasies of unpractical and visionary men of letters.

INDUSTRIAL EDUCATION SURVEY OF THE CITY OF NEW YORK.

A REVIEW.

IN February, 1917, THE INLAND PRINTER gave a brief outline of the industrial education survey then in progress in the city of New York. At that time the field and office staffs were engaged in the work of gathering material from which the final reports were to be written. The investigations made covered four trades — printing, carpentry and joinery, machinist, and inside electrical work — and also the various vocational schools. The findings of those engaged in this work have been embodied in an exhaustive report issued in five parts, which is now off the press and ready for distribution.

Part 1 of this report covers the printing-trade, and it is in this part that our readers will undoubtedly find the most that is of direct interest to them. The data from which this report was compiled were gathered by George Stein and Fred F. Moran, both of whom are well known in printing circles, Mr. Stein making the study of the composing-rooms and Mr. Moran the pressrooms. The result of their work is evidence of the fact that their technical knowledge and training qualified them for making a study of the trade that will be valuable in organizing industrial education along lines that will bring the schools closer to the industries and place public vocational training on a higher plane than ever before attained.

By way of introduction the report takes up briefly the development of the industry and early printing in New York, then goes into the importance of the printing industry, types of printing establishments, etc. In opening the section on "The Composing-Room" the compilers state that "The need of the daily newspaper for speed in production and the consequent introduction of new methods have had a great influence on the printing-trade at large. Especially is this true in the composing-rooms of commercial establishments. The newspapers, not being in the strictly competitive field of printing, are better able to try out experimenta machinery than the commercial shops, and are constantly seeking quicker methods of doing the work in their mechanical departments. The cry is Speed! Speed! More speed!"

Following a brief account of the "Evolution From Hand Setting to Machine Composition," and a description of "The Non-Distribution System," we find the following reference to the effect of the non-distribution system on the hand men and the future field of the hand compositor:

> The hand men feel the effect of the introduction of the non-distribution system just as soon as it is introduced, but it affects the less skilled among them more than the highly skilled. In every shop there are men who lack confidence, or initiative, and who must be instructed in detail. They are kept at such simple tasks as distribution, setting from reprint and assisting other journeymen who have charge of publications or other kinds of work. With the non-distribution system in vogue their principal occupation is gone. If they have not the ambition to take up and master the new processes they must suffer the consequences that follow a loss of steady employment. For such men a school giving a course of study in composing-room work would be a great help, and a course for journeymen would, no doubt, be eagerly grasped by many of them. Such men are reluctant to attend schools where there are mixed classes of apprentices and journeymen. A separate course for journeymen seems the right solution for this class of printers. . . .
>
> The field of the hand compositor is also being invaded by the designer and the engraver. Cover-pages, artistic type display for advertisements, booklets, menus and the better class of commercial printing were once the work of the artistically inclined hand man, and in shops where the latest faces produced by the typefoundries are purchased he is still able to compete, in a measure, with the designer and engraver. But whenever a customer now wants a particularly attractive piece of work he calls in the designer, whose hand-lettering and decorations are likely to be far superior to anything the typesetter can construct from the material at his disposal in most composing-rooms. The photoengraver transforms the designer's work into shape for printing and thus eliminates the compositor with artistic tendencies. Considerable opportunities are open to this class of hand men by developing their latent artistic talents through the study of hand-lettering and designing. With a knowledge of letter-forms and type-faces the hand man starts with an equipment that will enable him to master the technique of this new art more rapidly and more thoroughly than one who never handled type.

The training that an apprentice receives in the composing-room is said to be "better than similar training in most industrial occupations. If a boy does satisfactory work he becomes a journeyman at the end of five years. This assurance of a journeyman's wage at the expiration of a definite period of training attracts many boys to this branch of the trade. The art of printing is continuously educative, especially to the typesetter. . . . Some of the copy he reads may leave an impression on his mind. All of it adds to the sum total of his intelligence. His work, his environment and his associations tend to make him a good citizen in any community."

A review is then given of the conditions of apprenticeship in the different classes of offices, then, under the head of "Need for Outside Training," we read that:

> Each type of shop mentioned, except the book and job office, lacks some essential to turn out a finished typesetter. Thus, many apprentices on becoming journeymen carry a handicap that hinders them from attaining higher wages and better positions. The trade is cognizant of its shortcomings regarding apprentice training, and the organized portion of it has, in a measure, sought to improve the opportunities of its apprentices to obtain outside training in the things that the shop fails to give. Employers' associations and labor organizations coöperate in the work of the Hudson Guild School for Printers' Apprentices, and the West Side Y. M. C. A. School is maintained by employers. . . . These schools, however, do not touch all branches of the industry and are not equipped to meet fully the demands of the trade. . . .
>
> There are forces at work to bring about a broader training for the composing-room worker, but much remains to be done. Specialization is necessary and inevitable, but it is also detrimental in a degree to the chances for the worker, as a man is often held in one shop, fearing to change because he lacks training in many of the things that would enable him to do the work of an all-round mechanic.

From this point a fairly thorough exposition is given of what the worker in the composing-room does, covering the different positions, setting forth the knowledge necessary for the routine performance of the various tasks and the knowledge needed for a full comprehension of the work.

The section devoted to the pressroom presents a review of the mechanical development in the pressroom, methods of printing, employment, how pressroom workers are trained, etc. Under this heading it is set forth that "Manufacturers continue to make improvements upon presses which, from a mechanical view-point, seem already perfect. The demand for greater production and finer kinds of work constantly stimulates the effort towards improvement. Machines which are popular today may be obsolete ten years from now." A little farther on we read that "The machines and automatic devices now being introduced are far more complicated, and require more delicate handling and adjustment than those of the past. This necessitates more highly-trained pressmen; in fact, it calls for a trained mechanic, competent to deal intelligently with the complicated and costly machinery placed in his care."

A summary of the trade study is given as follows:

> The foregoing findings concerning the composing and press rooms of the printing-trade of New York city indicate a very large centralized industry that is steadily increasing in numbers and output, and constantly making use of new and progressive methods of production. They show an industry in which industrial peace has

been the rule for many years, and where trade agreements between employers and employees have been successfully maintained, and trade disputes adjusted through a system of arbitration. They also indicate a situation representing good wages and steady employment, where success and advancement are largely dependent on alertness of mind and a store of both general and specific information. The findings also represent, at least in the composing-room, an organized system of apprenticeship, receiving boys at sixteen years of age with a regular scheme of advancement. In the composing-room this apprenticeship system very largely supplies the ranks of the adult workers.

On the other hand, the findings indicate that this apprenticeship system is not sufficient to furnish the related technical knowledge demanded for full mastery of the trade with its constantly advancing standards. They also indicate that only in a small range of establishments is it possible for the apprentice to secure the broad, practical experience necessary for the all-round skilled worker.

Such a system seems to indicate that instruction in the nature of pre-employment courses for boys before the age of sixteen years would fulfil a helpful function, at least in preparing for entrance to the composing-room. The findings also indicate very clearly that instruction arranged for workers already employed, and adapted to the needs of the various special departments and various degrees of advancement, would serve a valuable purpose, both to the individual trade worker and to the interests of the trade in general.

Thus we find emphasized the need for more thorough training in all branches of the work, both in the composing-room and the pressroom, in order that the industry may be assured the proper type of workmen demanded by its constant growth and increasing complexities.

How this need is to be met, seems to be the question raised after a reading of the report. This part has not been overlooked. Toward the close we find a review of the outside agencies for the training of printers, showing that in New York city there are at least eleven different agencies offering courses of instruction to men and boys who are either already at work in the printing-trade or who desire to enter it. It is also shown that there is considerable duplication and overlapping of courses for beginners, and a lack of courses for men who desire advanced work.

It must be stated here, in order to show that the work of the survey and the resulting report combine all the interests of the trade, that committees were appointed by the different organizations, both the employers' and the employees,' and the findings of the survey were submitted to these committees for their review and recommendations. On the part of the printing-trades, the committees consisted of representatives from the Association of Employing Printers, the New York Master Printers' Association, and the Allied Printing Trades Council. There were also several advisory committees which were composed of a number of prominent school men from different parts of the counry. The views and recommendations of these different bodies seem to be well summed up in the following resolution finally adopted by the Survey Committee:

This committee recommends the establishment by the Board of Education of a central school of printing which shall provide trade extension courses for journeymen and apprentices, and all-day pre-employment courses for youths intending to enter the trade, and that such courses take the place of the instruction in printing at present carried on in the day vocational schools and evening trade schools.

In the resolutions adopted by the Employers' Conference Committees, recommending that the Board of Education establish a central school of printing and consolidate therein all printing equipment now used in the three day vocational schools and the evening trade schools, it is emphasized that with the limited facilities now provided in each of these schools it is impossible to secure sufficiently large numbers of students to allow them to be grouped according to their previous training and experience, whereas the central school would give an organization large enough to enable the teachers to grade the pupils according to their rank in the grade. It would also give a large enough organization to provide for special teachers for special subjects.

In order to make the work more effective it is recommended that a special advisory committee of nine members be appointed to assist the Board of Education in developing this school and that this advisory committee be made up of four representatives from employers' associations, four from labor organizations and one other member, the committee to be appointed by the Board of Education.

Among other recommendations made by the employers are: The setting aside of the four upper floors of the old Wynkoop-Hallenbeck building, now owned by the city, for the central school; the continuing of a two-year day vocational school course, to be open to any boy fourteen years of age who has completed the grammar school or who is in the seventh or eighth grade, preference to be given applicants who have completed the work of the elementary school; in the selection of apprentices preference should be given by the employing printers to graduates of the central school; the establishment of continuation classes for all boys who are apprentices in the trade; that members of the associations represented by the committees send their apprentices to the central school for four hours a week, with pay, with the understanding that the boys thus sent are to attend two nights each week on their own time; the establishment of evening classes in the central school for printers who are engaged during the day, and afternoon classes for those who work at night.

The courses recommended include English, proofreading, lettering, color harmony and design, hand composition, book composition, linotype and intertype operating, monotype operating, imposition, arithmetic for compositors, estimating and cost-finding, mathematics and mechanics for pressmen and feeders; courses in the chemistry of inks, rollers, blankets, etc., for pressmen; courses in platen presswork, including the care and operation of automatic feeders; courses in theory and practice of cylinder presswork, magazine and book web presswork, offset presswork; courses in underlaying, overlaying, etc.; colorwork for pressmen, including the mixing of inks, and in electricity for printers.

It was also recommended that an exhibition-room be provided in the school for the purpose of exhibiting the best examples of printing produced in the city and outside of the city. This room could be used to good advantage in teaching the young men coming into the trade the possibilities of quality printing.

Emphasis was also placed upon the fact that the men to be employed as teachers should be those who have had exceptional training in the trade.

In closing its resolutions, the employers' committee heartily endorsed all the recommendations made and promised the hearty support of their organizations in carrying out the suggestions.

That unanimity exists among the interests of the printing-trades represented is evidenced by the fact that the resolutions adopted by the committee of the unions embody recommendations that very closely parallel those made by the employers' committee.

Copies of the report were submitted to George L. Berry, president of the International Printing Pressmen and Assistants' Union of North America, and to Don C. Seitz, chairman of the Conference Committee of the Newspaper Publishers' Association, both of whom heartily endorsed the recommendations.

NOTE.—In this brief review it has been impossible to refer to the many points set forth in the complete report, which covers about one hundred and four pages, so that it has been necessary to confine ourselves to what might be considered of more general interest. Those who are interested in the subject can secure copies of the report by writing to the Board of Estimate and Apportionment of the city of New York, City Hall, New York.

BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

"Dill's Style-Book."

This new book on style has been arranged in compact and convenient form, 3 by 5 inches in size, suitable for carrying in the vest pocket, and will undoubtedly be appreciated by many who desire a simple style-book giving readily understandable instructions and examples. It has been compiled by Argo McLean Dill, instructor in printing at the Vocational Educational Institute maintained by the Loyal Order of Moose, at Mooseheart, Illinois. In his preface, Mr. Dill states that most of the rules have been gathered by personal contact with the printing and allied trades by the author; other information has been gathered in various ways, and extracts have been freely made, with needful changes, from different publications along the same lines. Much care, study and research have been undergone in preparing the text-matter and other instructions and examples, and the work is now issued by the Mooseheart Vocational Educational Institute as its text-book for the classes in printing.

The book is divided under general headings, such as "Plain Composition," "Compound Words," "Capitalization," etc., which are subdivided under specific headings, such as "Correct Spacing Between Words, Type-Lines, Etc.," "Indentation of Paragraphs," "Division of Words," "Titles Under Engravings," "Initial Letters," "Use of Italic," "Rules for Compounding," "Numeral Adjectives," and others.

"Dill's Style-Book for Students, Apprentices, Copy-Writers, Printers." Price, 50 cents. May be purchased through The Inland Printer Company.

"Vocational Printing."

Rapid strides have been made during the past few years toward efficiency in school instruction in the printing art. Coördinated action has not been evident in the methods employed, and the lack of properly prepared and graded text-books for the guidance of the instructors has likewise placed a severe handicap upon the efforts of those who have taken up the work of teaching printing in school shops and classrooms. Happily, the instructors have formed associations for the purpose of exchanging views and establishing workable and practical courses of study.

In "Vocational Printing" the Guy M. Jones Company, educational publisher, Indianapolis, Indiana, has brought out a book which should prove helpful, in that it provides a very good text-book for school and shop instruction work. The volume is by Ralph W. Polk, director of vocational instruction in the city schools of St. Joseph, Missouri, a man of exceptional experience in the mechanical and administrative sides of the trade. It is written in a simple, understandable style, and, while condensed, as it should be, it is broad in scope and logically arranged in proper sequence of trade development. The attention given to the fundamentals of design in relation to printing, a most important feature in the training of young printers, is a commendable feature of the work.

The book is designed as a text-book for any school offering printing, and has sufficient work for two years, allowing two periods for each day. Each section embodies material for one semester. The underlying purpose of the text is to present the subject of printing, and it is not merely a series of exercises but a practical guide for actual work.

The volume contains 243 pages and is attractively and substantially bound in green cloth. Throughout, the text is illustrated with pictures, diagrams and specimens of correct and incorrect forms of typography which aid materially in clarifying the text.

"Vocational Printing," by Ralph W. Polk. Published by the Guy M. Jones Company, Merchants Bank building, Indianapolis, Indiana. Price, $1.25; postage, 10 cents extra. May be ordered through The Inland Printer Company.

"The Amenities of Book-Collecting and Kindred Affections."

"Next to acquiring good friends, the best acquisition is that of good books," wrote Colton; and it was Erasmus who said, "When I get a little money, I buy books; and if any is left, I buy food and clothes." The true lover of books is never at a loss for friends, and from probably no other source can the same amount of satisfaction and benefit be derived as from the collecting of books.

It is of book-collecting as a hobby (and what hobby can be more profitable?) that A. Edward Newton writes in the work bearing the above title, the first from his pen, though he by no means confines his writing to this one phase of the subject, but rather, in an extremely interesting manner, he passes on to the reader the pleasure and profit he has derived from his search for worth-while books. That he has ridden his hobby and gained thereby is evident from cover to cover.

In his first chapter, which bears the heading "Book-Collecting Abroad," the author writes: "Our own hobby may be, probably is, ridiculous to some one else, but in all the wide range of human interest, from postage-stamps to paintings — the sport of the millionaire — there is nothing that begins so easily and takes us so far as the collecting of books.

"And hear me. If you would know the delight of book-collecting, begin with something else, I care not what. Book-collecting has all the advantages of other hobbies without their drawbacks. . . ."

Mr. Newton's particular hobby seems to be for rare books, especially presentation copies. To the man of somewhat limited means these are not always within ready reach, but as Mr. Newton has well said in another chapter, "A man may be possessed of relatively small means and yet indulge himself in all the joys of collecting, if he will deny himself other things not so important to his happiness."

To the true lover of good books Mr. Newton's work has a special appeal. The publishers have given an excellent description in the notice appearing on the jacket, from which we quote:

"It is the 'human interest' of books that appeals to Mr. Newton, books with a *provenance* — a *whenceabouts;* and to this particular love of bibliography he has added an infectious enthusiasm for collecting. In his choice of books and manuscripts he has been guided by a wise literary judgment; by a knowledge of rare books and their 'points,' and by a wide biographical interest. . . .

"With a fine command of vigorous and epigrammatic English, through which runs a keen sense of humor, Mr. Newton tells his story — and not only his story, but the story of many others; intimate sketches of prominent collectors and booksellers; little-known details in the lives of authors as revealed by manuscripts and letters; and, most of all, the story of his many books — the whenceabouts of so many mute survivors of the pleasures and emotions and vicissitudes of other days.

"These echoes of the 'hours of idleness' of a busy and successful man of affairs, with the many pictures, illustrative of his own collection, will, we feel sure, appeal to a wide circle of book-lovers."

"The Amenities of Book-Collecting and Kindred Affections," published by The Atlantic Monthly Press, Boston. Price, $2.50.

"The Alphabet."

Artists, designers, students of lettering and typographers who have long admired the work of Frederick W. Goudy, conceded by many to be the master craftsman in the art of drawing letters, will be gratified to learn that a book on the subject of letters and lettering by Mr. Goudy is now within their reach. While thoroughly competent to write and instruct in every phase of the subject, Mr. Goudy, in recognition of the standard works already available, does not in his new work go into the matter of giving instruction in the details of drawing letters. He leaves that to others, recommending to students of lettering the works of Day, Strange, Johnson and Stevens.

In text "The Alphabet" is virtually a history of the creation and development of the various letter forms, and, as such, it is concise and readable to a high degree. The growth of the earlier written forms is thoroughly covered in an interesting manner, and the changes in character influenced by the various nationalities are also explained and described. The development of the alphabet is illustrated by well-chosen examples from original sources. None but a man having the wide knowledge, the result of thorough research, of the subject of letters that Mr. Goudy has could present the facts so interestingly and concisely.

Chapter headings that give a further insight into the character of the volume are as follows: "What Letters Are," "Letters Before Printing," "The National Hands," "The Development of Gothic," "The Beginnings of Type," "The Qualities of Lettering" and "Notes on the Plates."

While, as stated, it was not Mr. Goudy's intention to compete with or supplant other standard works, or to supply a text-book in the art of making letters, obviously such illustrated historical matter will prove helpful even farther than the author intended or anticipates. Knowledge of the character Mr. Goudy so ably presents is absolutely necessary for the most intelligent use of letters in typography and design.

The arrangement of the plates which follow the text is a decided departure from the ordinary. In previously published books on lettering all characters of the alphabet are shown together in the plate, but in "The Alphabet" each letter is considered separately on a page by itself. In other words, the various styles of the letter "A" are shown together, and so on throughout the alphabet. Each plate, of which there are twenty-seven, the ampersand and numerals being combined in one, is divided into rectangular sections. In the central and larger section a beautifully drawn and correctly proportioned roman capital is shown, and which was copied from or suggested by the letters cut in the base of the Trajan column in Rome. Below this central letter and in the same panel a brief note outlines the origin and use of the particular letter illustrated in that plate. Surrounding this large roman capital various other capital and lower-case forms of the same letter are shown. These embrace the early pen-drawn capital; the Gothic capital; the Lombardic capital, or uncial form, employed in the early illuminated manuscripts; the Italian and Gothic pen-drawn minuscules, from which our lower-case characters were developed; some of the best-known of the type-faces used by early printers, and examples from the type-characters designed by Mr. Goudy. It is gratifying to note that the individual letters are printed in such size that the student may easily study the variations in form and proportion.

The volume itself is a combination of the best in the papermaker's, typographer's, pressman's and bookbinder's arts. In size it is 9½ by 13 inches, and it is attractively bound in black cloth, stamped with gold. The text-pages are set entirely in type-faces designed by Mr. Goudy, the beautiful Kennerley being employed for the reading-matter. A hard-finished white antique paper was used for the inside pages, and, with wide margins and deckled edges at the bottom, these are a delight to the eye. Type-composition, by Mrs. Bertha M. Goudy, the author's wife, is correct in every detail and assuredly beautiful. The book-lover and the printer alike will find in "The Alphabet" an expression of their highest ideals.

Mr. Goudy has given us a most interesting and instructive analysis of the alphabet, amply illustrated with excellent examples of the best forms.

"The Alphabet," by Frederick W. Goudy. Published by Mitchell Kennerley, 489 Park avenue, New York city. Price, $5; postage, 15 cents extra. May be secured through The Inland Printer Company.

"The Curtis Collection of Franklin Imprints."

What is doubtless one of the most important bibliographical works that has appeared in many years has recently been issued by the Curtis Publishing Company, Philadelphia, Pennsylvania, publishers of *The Saturday Evening Post* and other well-known journals. As the name of the volume implies, it is a catalogue of the printing works of Benjamin Franklin found in the large Curtis collection, probably the finest that has ever been gotten together. Of particular interest, as illustrating the history of Franklin's press, is the fact that the Curtis collection contains the first publication on which Franklin's name appeared as publisher; the first book on which he is known to have worked while in London; the first book on which he worked when he and Meredith set up in business for themselves; the first book to bear his imprint alone after Meredith left him; the last book to bear his name issued from his Philadelphia press; and specimens from the press that he established for his own amusement at Passy while he was Ambassador to France. In all, approximately eight hundred publications bearing Franklin's imprint are catalogued in the volume. Of these there are twelve, facsimiles of which are shown in the book, of which there are no known duplicate copies.

The typography represents an effort to preserve the spirit of Franklin's printing without departing from the best practices of modern typography. This effort was largely successful and is particularly evident in the two title-pages. The volume is approximately 9 by 12 inches in size, and is bound in heavy boards covered with green cloth and stamped in gold. It is most handsome and dignified.

"The Curtis Collection of Franklin Imprints" was compiled and written by William J. Campbell, president of the City History Society of Philadelphia, for many years a student of bibliography and an ardent collector himself.

Only 475 copies were printed, and these, unfortunately, are only for private distribution.

THE IMPORTANCE OF INVENTORIES IN FIGURING EXCESS PROFITS TAX AND FIRE INSURANCE.

BY CHARLES S. BROWN.

TOO much emphasis can not be placed upon the need of a correct inventory, as only by having such an inventory can the printer arrive at the proper valuation of his plant, either for figuring his excess profits tax reports or for determining the amount of insurance he should carry, as well as for making a proper settlement in case of loss by fire. Within the past thirty-five years millions of dollars have been invested in printing-office equipment. Changes have been made in the list prices of machinery, type and materials, and discounts on these items have also been changed from time to time. These changes in prices and discounts have somewhat unsettled the valuations of printing-offices, and printers have been at a loss to know how to fix their values when it came to figuring excess profits tax reports, fire insurance, and also finding the cost of production.

In the interests of the printing, publishing and kindred trades, I have taken up with the Government and the insurance companies the important question of how to arrive at correct valuations for the purpose of figuring excess profits taxes and fire insurance.

In the first place, to give the taxpayer and owner of the property the proper definition of the different methods of reaching valuations, I quote from Webster:

First, on inventory.—"A list, inventory from. To come upon, discover. A detailed and descriptive list of articles, with or without valuation, and including such special information as may be deemed necessary; specifically, such a list of the goods of a manufacturer or estate. To make an inventory of; to make a list, catalogue, or schedule of; as, to inventory a stock" (of printing materials, for instance).

Second, on appraisal.—"To set a value on; to *estimate* the worth of, particularly by persons appointed for the purpose. To make an estimate of; to judge. The act of appraising or putting on a price with a view to sale. The business of an appraiser. One who values; particularly, a person appointed and sworn to make a thorough estimate on the valuation of a property of any kind."

The United States Government is interested in knowing the actual cash value of all manufacturing concerns for the purpose of taxing properties for excess profits as specified in "Regulations No. 41, Relative to the War Excess Profits Tax Imposed by the War Revenue Act, Approved October 3, 1917."

The Treasury Department, Internal Revenue Service, has employed inspectors to visit the different manufacturing companies in the various lines of industry, and these inspectors are instructed as follows: "Ascertain whether or not any increase in values of any of the company's assets, as the result of an appraisal or otherwise, has ever been reflected in the books of the corporation or in any of the data submitted in connection with the income or excess profits tax returns."

For the purpose of finding out the attitude of the Government on the use of appraisals as a basis for valuations in connection with the income or excess profits tax, I wrote to the Treasury Department at Washington and received the following reply from Daniel C. Roper, Commissioner of Internal Revenue, Tax Reviewers:

DEAR SIR,— Receipt is acknowledged of your letter of October 31, 1918, in which you inquire: "Does the Government accept appraisals made by appraisal companies as a basis of valuation on which income tax is levied?"

In reply you are advised that the general rule underlying the computation of taxable net income, and also of invested capital, as defined by the Excess Profits Tax Law, is that of original cost, less proper allowances for depreciation. In case of the sale of capital assets, the taxable net income consists of the amount realized in excess of the cost of the property. But if acquired prior to March 1, 1913, then the taxable net income consists of the difference between the amount realized and the actual cash value of the property as of March 1, 1913.

In both the Income and Excess Profits Tax Laws, appraisals of property based upon present values can not be accepted.

(Signed) DANIEL C. ROPER,
Commissioner.

Upon receiving the above letter, I again wrote the Treasury Department for more complete and detailed information in regard to appraisals and inventories, and on December 9 received the following letter:

DEAR SIR,—So far as the computation of income and excess profits tax returns is concerned, appraisals, except in the matter of merchandise inventories, play a small part, and as inventories are required to be taken in accordance with the law and regulations, it is immaterial whether the work is done by the taxpayer or by some one employed by him.

As to plant and equipment items when considered in connection with the computation of invested capital, cost must be used as the basis, and for computing deductions for depreciation, depletion, etc., the original cost must be adhered to, except as to property acquired prior to March 1, 1913, which may be taken at its actual cash value as of that date.

In reply to the inquiry in your postscript, the Bureau of Internal Revenue has not found it necessary to employ appraisal companies.

(Signed) DANIEL C. ROPER,
Commissioner.

From the above ruling it is evident that the Government asks for inventories and values of properties prior to and up to March, 1913, as a basis upon which to compute a fair and equitable valuation of properties before war inflated valuations commenced. In order to arrive at an intelligent and correct valuation for income tax purposes, it would be necessary to present an inventory with dates of purchase, name of manufacturer, size and amount, name, list and net prices of goods, with a fair depreciation for wear and tear. This would be an actual inventory — no estimating or guessing, just the bare facts. This is what the Government wants. Income and excess profits tax statements must be based on values, earnings and profits. Are you prepared to do yourself justice and at the same time be fair with the Government?

Insurance companies conduct their businesses on sound business principles. They will pay fire losses when they are shown sound values and proof of loss. An adjuster must have the sound value before he can furnish proof of loss to his company. If the owner of a plant has an inventory that has been properly made he has an even chance with the adjuster. If he has no inventory he is not prepared to talk intelligently regarding the values of the different items in his plant, and if there is any guessing to be done the adjuster is entitled to his guess.

The insured should not be under the impression that he is compelled to accept the amount offered by the adjuster. The opinion and judgment of the insured are as good as the adjuster's, and especially so if the insured is able to present a correct inventory showing the value of his plant. The owner of a plant insures in order to protect himself against loss, and he is entitled to payment for the amount it would cost to replace the goods destroyed. He pays the insurance company for taking the risk, and if he loses money in the settlement of a fire loss it is his fault, just as much so as if he loses money by contracting to do a job of printing at less than cost.

Typesetting machines are a risk that insurance companies look upon with suspicion, and there are many millions of dollars invested in typesetting machines and attachments in the printing-offices of the United States. Unless the owner of a printing-plant can, in case of loss by fire, show the adjuster the actual value and the damage done to his typesetting machines he will not get a fair adjustment of the loss. A true inventory of this part of the equipment will help both the fire insurance company and the printer — and the insurance companies are willing to be shown, and will give fair treatment when shown the actual facts.

If a printer is a large creditor of printers' supply houses and is called upon for a statement of his assets and his plant value, he can not give it unless he has an inventory. If he fails in business, the court appoints appraisers to estimate the amounts and values. You can make an appraisement from an inventory, but you can not make an inventory from an appraisement.

Without a complete and correct inventory the owner of a plant can not know the value of his plant; how much income and excess profits tax he should pay; how much insurance to carry; when he bought his equipment and where he bought it, or how to settle a fire loss.

Inasmuch as every policy protects the issuing company by providing for settlement upon a detailed statement of loss, the insured will never get a satisfactory adjustment of a loss by fire unless he has a correct inventory. Then, too, without such an inventory he will either carry too little insurance and become pro rata liable for his losses, or he will carry too much insurance at useless expense.

In order to arrive at the actual cost of production it is necessary to have the figures showing the investment in the plant, the maintenance of the plant, etc. Without these figures it is impossible to keep an accurate cost-finding system, and it is impossible to have them without a correct inventory.

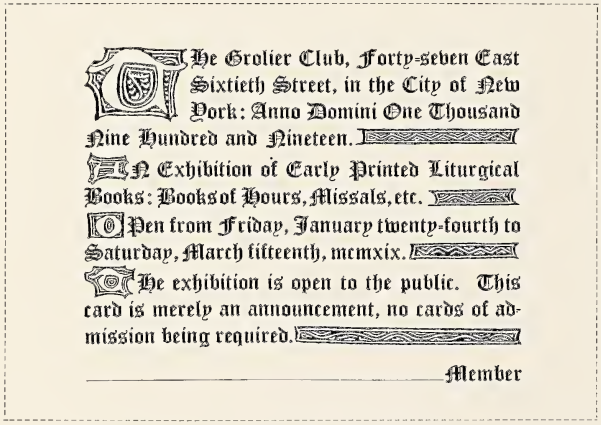
EARLY PRINTED LITURGICAL BOOKS.

The members of the American Institute of Graphic Arts were the guests of the Grolier Club, 47 East Sixtieth street, New York, for their January meeting. There they heard a noted bibliophile of Paris lecture on early printed liturgical books, while surrounding them in cases was probably the finest choice collection of Catholic Missals, Books of Hours, Psalters, etc., in the world.

M. Seymour de Ricci was the lecturer, and he explained how it came about that the Grolier Club could exhibit such treasures. It is Ambrose-Firman Didot, of the famous house of Didot, printers of Paris, to whom we owe the beginnings of these collections. M. Didot died in 1876 and many of the choicest books in his enormous library were purchased by Robert Hoe. At the latter's death Archer M. Huntington acquired most of them. J. Pierpont Morgan was, during his lifetime, buying the earliest printed books from every source, and as all these men were members of the Grolier Club the present exhibits were easily obtained from them.

M. de Ricci said that a remarkable thing about printing was that it had no infancy; it came into existence full grown. It might be said that in 1445 printing did not exist, while in 1457 was printed a Psalter, a copy of which was before them, and which has never been surpassed. He called attention to the registry of the two colors in initial letters. How this registry was obtained is still a problem unsolved, as is the question as to whether the engraved blocks were of wood or type-metal. The reason the early printed books were chiefly liturgical the lecturer said was due to the fact that during the Middle Ages all the fine arts were devoted to monuments of religion.

This exhibition will be open to the public until Saturday, March 15.



Announcement of Exhibition Held by the Grolier Club.
The lettering as here shown is the same size as the original, which was printed on a sheet 4⅝ by 3 inches.

CONFERENCE OF EASTERN PHOTO-ENGRAVERS.

That the photoengraving business has at last found itself after years of floundering was evidenced by the business character of the conference of Eastern engravers held recently in New York. The meeting was under the auspices of the American Photoengravers' Association. The reception committee consisted of A. W. Morley, Jr., F. A. Ringler, Adolph Schuetz, Frank Stockinger and Theodore Stendel, while the members of the publicity committee were: William Huffman, M. Jay Colgan and Frank T. Powers, all of New York.

Charles E. Sherman, president of the New York Photoengravers' Board of Trade, welcomed the visitors in a speech which reviewed the present tendencies of organization. President E. C. Miller, of the American Photoengravers' Association, pointed out the problems of that association, both present and those to come, as he saw them with his clear vision. S. E. Blanchard, of Boston, dwelt on cost finding and accounting as the bed-rock on which their business must be founded, while Louis Flader showed how right, proper and necessary it was for business men to organize.

Other speakers during the day were Albert W. Sanson, of Philadelphia; A. G. Wesson, Worcester, Massachusetts; C. A. Nelson, from "up New York State"; John C. Hill, Baltimore; Roland Smith, Pittsburgh, and R. B. Olsen, the efficient secretary of the New York Photoengravers' Board of Trade, and among the topics discussed were Salesmanship in the Business; Middlemen; Dangers to Photoengraving Through Other Processes; Are Night Shops Necessary; The Efficiency of Labor and Compensation Insurance. E. J. Volz, president of the New York Photoengravers' Union, joined in the discussion, which proved to be an especially interesting feature.

Charles A. Stinson, of Gatchel & Manning, Philadelphia, spoke on standards in photoengraving and Charles A. Grotz, of New York, told of the progress being made in color reproduction, a subject on which he is one of America's recognized authorities. John Clyde Oswald, publisher of *The American Printer*, expressed the feeling of buyers of photoengravings generally when he said that customers could not object to paying higher prices for the product of the engraver if they were satisfied that the charges were reasonable and founded on an accurate cost-finding system.

NEWSPAPER WORK

BY G. L. CASWELL.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

Valuing Newspaper Plants and Business.

It is interesting to observe the different values placed upon newspaper and printing-plants over the country. Sometimes we find publishers of small-town and even county papers of considerable size without any definite idea of what value they should place upon their plants and business. And it is not surprising that this should be the case. Twenty years ago we knew of a good county-seat paper, with cylinder press, two jobbers, some small machinery and a large type equipment, that sold for $6,000 cash, and the sale was heralded at the time as setting a new standard for prices of good county-seat papers in that locality. Not many years later the same paper sold for $10,000 while dozens of others in the same locality would not look at that price a minute. Today, $10,000 is considered about the minimum figure for a good-sized county-seat proposition, no matter what its equipment.

A good newspaper man will first consider the field a paper has before considering the price at all. "A place in the sun" is getting to be worth something nowadays in the newspaper game. If the paper has a good town with not too much competition, with a county of thrifty and progressive people, with just enough smaller towns surrounding the county-seat to make competition and business without dominating the field, with political conditions right for a possible control of some of the official patronage of the county, with access to some large city where supplies are quickly secured for special orders — with all these things satisfactory, the field itself is worth more today than the $6,000 paid for the paper mentioned above — and it had all these things. But now you would next inquire how much business the paper is doing, what its subscription price is, whether cash-in-advance or "any old time," what the established advertising rates are by the inch and the line, what the expense sheet shows, etc. And you would follow this up with an inquiry about the town for knowledge of the standing of the paper in the community. We have not said anything about the size of the subscription list yet. That also is an important matter, but not the most important. Some good authorities say that each subscriber is worth twice the amount he pays in a year — not the amount he is expected to pay some time, but what he pays, and then it depends somewhat on how long he has been paying it to show whether he is a real asset to bank on, or simply for show purposes. Now we are getting down to the printing-plant itself. This is the easiest part of the consideration in figuring the value of a plant and business—and the last. Equipment, if good and sufficient for the work to be done, is worth as much installed in the office as it was worth when new, but if it has to be thrown out to make room for modern material it is expensive junk to handle and hardly assessable for taxation. The catalogues and individual opinion of the parties dealing would have to settle this matter.

Now you have arrived at the essentials, in our judgment, for the sale or purchase of a country newspaper plant. It is then a matter of judgment as to what you want in the way of a newspaper property, or what you can pay for. And if you are selling, it is a matter of showing up the value of the different phases of the situation as outlined above.

Always, it seems to us, there should be the further consideration of the time it will take for the profit on the business to pay out the indebtedness and investment. A property that will pay out in two years' time is considered very good; one that will take three years is good, and one that takes five years will probably keep a man on the grindstone making a living unless fortune and ability work out his salvation unexpectedly. Not counting the interest on investment paid for, we know that many papers are paying at a rate that will take care of an investment of $10,000 in two years, and many of them will clear up in three or four years. A man who has an established business like that can stand with the best men in his community and be an influence worth while.

A Community Advertising Scheme.

Our attention has been called to the Montevideo Merchants Association, of Montevideo, Minnesota, which seems to be a live organization with a real secretary who knows how to do things and keep things stirred up and going. This little city is one of five thousand people in western Minnesota. Secretary McCargan writes:

"One feature of the work of our association is an advertising department. Several years ago we had three weekly newspapers in Montevideo, none of which had a circulation of sufficient value to the advertiser. So we started by publishing an advertising sheet and sending it out on a mailing list to every one in the community. About a year ago we succeeded in getting the three papers combined into one and have since that time published our advertising sheet as part of the paper. We buy sufficient additional copies of the paper to mail one to every home where the paper is not taken on subscription. Then we have enough additional copies of the advertising sheet printed with additional advertising on the back to distribute one to each house in Montevideo and to each house in the neighboring ten towns. As a result, we have what I consider to be a perfect advertising medium from the standpoint of distribution."

We infer that the above advertising sheet and intensified distribution of the same is used for the monthly "bargain day" for Montevideo merchants, who seem to all join in the undertaking, and from the results reported it is a tremendous success, as bargain days usually are if conducted rightly and fairly and harmoniously. In addition to the above, a weekly "Service Reporter," made with stencil on a typewriter and duplicating machine, is mailed to members and the people of the com-

munity, and it contains the "pep" and advice that makes the merchants keep on their toes and work together.

From a newspaper standpoint the *Montevideo News* is thus a very vital factor in that community — the sole medium of communication concerning local affairs, and almost a one hundred per cent advertising medium backed by all the business men of the community. It has resulted in stimulating both home and outside business for the mills, factories, stores and banks of the city to a wonderful extent. We imagine the editor of such a sheet bears a great responsibility and is a most important factor in the community. If he has tact and good judgment no millionaire or magnate could have greater standing or more honor. The development of this community spirit is not impossible in many towns of like size and smaller.

Observations.

Getting mad at and going after your competitor with a bludgeon made of dollars that are essential to the public welfare, is a game that never ends until the right of reason is employed and the publishers themselves make the decision, not a public board.

The adoption of the agate line rate for advertising space in small weekly papers is not impossible, and we know of one man in a town of fifteen hundred who is going to put it in operation and later report to us on the results. Daily papers and periodicals of large circulation have long used this system in making display advertising rates, and through this method have been able to keep their rates up at the same pace with costs of production. An agate line is a fourteenth part of an inch, and when the rate per line is boosted half a cent it looks like a small advance to the party who purchases the space; yet it means 7 cents an inch wholesale, and to a weekly paper would amount to the difference between profit and loss in many cases. A raise of one-quarter cent per line would seem small for a weekly paper, but would still take care of one additional man in the ad alley if the paper has a run of seven hundred inches per week. Experience of the past three years has convinced most country publishers that such increases in advertising prices do not cut down their volume of business at that.





Other newspapers may surpass the Charles City (Iowa) *Press* in the quality of first page and general make-up, but when it comes to advertisements—well, that's another story. Have you ever seen more sane, more interesting, more effective, more genuinely readable newspaper advertisements than the two above?



Full-page advertisement from Charles City (Iowa) *Press*. Effective in display, orderly in arrangement, it well illustrates the advantages of uniformity of display type in advertising for which we have long contended.

A copy of the *Bureau County Republican*, of Princeton, Illinois, is at hand with the well displayed announcement that it has now the largest circulation of any regular weekly general newspaper in the United States. H. U. Bailey, the publisher, grew up with the paper, which has been in his family for a couple of generations, at least, and it is necessary to state that he uses numerous features and intensive work and splendid ideas to make the paper what it is. But the main point that we wish to emphasize is that the *Bureau County Republican* is and always has been $2 per year. It was sold at this price when papers of all kinds and classes surrounding it were going at $1 and $1.50 per year. It stood pat on the $2 rate through hard times and good times, and has gradually forged ahead in the midst of competition to this proud claim of "the largest circulation of any newspaper of its class in the United States." Mr. Bailey swears to a circulation now of 5,600 copies, and claims to have passed the mark of the Greenfield (Mass.) *Gazette-Courier* during the past year, the latter paper having claimed first place in weekly circulation for many years.

The fact is that a fair price for a fairly good newspaper is now $2 per year within the county, and a lot of them are getting 50 cents more than that to subscribers outside of their county. There is money in a subscription price of $2 per year for papers of seven hundred circulation, and no money in subscriptions below that circulation at a lower price. But when a weekly paper can stand through storms of stress and competition for generations and come out with such a claim as the Princeton paper now makes, it is like a ray of hope to the hindmost in the business of making a newspaper pay.

A newspaper friend out in Colorado informs us that he has now developed a cost system applicable to county papers that he believes is all right and practical. One of the best accountants in the State, a man of brains and ideas, he has worked on this system, conforming it to the United Typothetæ standard, until he has a set of books that tell everything about his business. And everything means all of that, except that the editor is a genial and popular man in the community and one who

would make an equal success in almost any other line of business. We are going to watch for further results and report on the use of this system. One of the needs of the times is a simple, easy system of keeping costs and details of a small newspaper and job-printing business so that it can be installed without too much cost and direction for regular employees to operate.

The price of print-paper, the recent Government rulings for the conservation of print-paper and the need for making display space pay its way to a profit have been the cause for more publishers observing the fifty-fifty idea in making up the advertising and reading-matter in their papers than ever before. It has come to be a habit with a large number of the county papers nowadays to require that each page show over sixty per cent advertising before any extra pages are to be run.

This is a splendid idea and will lead to a profit on display space where for years there has been no real profit on it.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS.

BY J. L. FRAZIER.

The Gazette, Sibley, Iowa.— The two-page advertisement for Charles E. Brown & Sons' "Great Unloading Sale" is well handled in every respect.

The Bemidji Sentinel, Bemidji, Minnesota.— A genuinely remarkable paper, thoroughly satisfactory in every respect, is our opinion of the *Sentinel*. The handsome first page is reproduced herewith.


SECTION ONE

THE BEMIDJI SENTINEL

TELEPHONE AND "SPUD" MEETINGS ARE A SUCCESS

ANANIAS AND SAPPHIRA NO CRIMINALS ARE FOUND BY THE GRAND JURY

RECENT EFFORTS OF DELEGATIONS SECURE RESULTS

AFRON COURT ORDER STAGE ALL SET FOR CITY SCRAP ON FEBRUARY 18

FOR RETURNING BOYS

BEMIDJI IS DEFEATED

BONFIRE NEAR BENIDJI

CLUB MEMBERS TO DINE

CITY TEAM ORGANIZED

One will search far before finding a better first page than this one from *The Bemidji Sentinel*, of Minnesota, the favorite stamping-ground for wide-awake publishers and fine newspapers.

S. L. Bogasse, Raleigh, North Carolina.— The bank advertisements are all nicely arranged and effectively displayed. The variety of effects secured through simple methods, and without undue waste of time, is a commendable feature of your work.

The Burt County Herald, Tekamah, Nebraska.— Assuredly, the first page of your paper compares favorably with the first pages of newspapers shown in past issues of The Inland Printer. We would prefer to see the small one-line headings set in lower-case instead of capitals. Advertisements are simply arranged, and displayed in good taste. The borders, not being made to join well, mar the appearance of the advertisements somewhat. Plain rule would be better than the decorative borders used, which appear to be badly worn and do not print well.

The Poteau Weekly Sun, Poteau, Oklahoma.— The first page is interestingly made up. There is a nice variety in the styles of headings, obtained without having gone too far, but the headings are not all set in an orderly fashion as regards symmetry and balance of form. Presswork is satisfactory. While the advertisements are effectively displayed and simply arranged, the fact that such a variety of type styles and borders is used makes the inside pages, where display advertising appears, very unattractive. This bad appearance is accentuated by the fact that the advertisements are placed on the pages without order and in such a way that the reading-matter is cut up into small groups, making it difficult to follow the news items. Read other reviews in this department for suggestions to improve your paper.


WORTH COUNTY TRIBUNE

GRANT CITY, MISSOURI, WEDNESDAY, FEB 5, 1919

WANT SOLDIERS WAR RECORDS

"SIX WEEKS MORE OF WINTER"

ANOTHER OVERSEA MAN IN G. C.

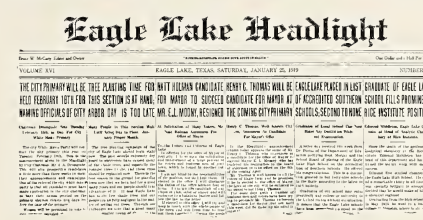
MANY PUBLIC SALES COMING

SUNNY ITALY WINS AGAIN

DINNER IN HONOR OF GRANDSONS

COURT SETTLING WITH OVERSEERS

WORTH GARAGE CHANGES HANDS


Eagle Lake Headlight

EAGLE LAKE, TEXAS, SATURDAY, JANUARY 25, 1919

THE CITY PRIMARY WILL BE FREE PLAYING TIME FOR WITH VELDAN CANDIDATE HEMPEL THOMAS WILL BE ENGELKE PLACED IN LAST CHARGE OF EAGLE LAKE HIGH FEBRUARY 10TH FOR THIS SECTION SEAT HOME TEN MAYOR TO SUCCEED CANDIDATE FOR MAYOR AT BY ACCREDITED SOUTHERN SCHOOL FILLS PROMINENT MAKING OFFICIALS OF CITY ARABIA CAP IS TOO LATE MR. E.L. MOONEY RESIGNED THE COMING CITY PRIMARY SCHOOLS SECOND THRONE RIDE INSTITUTE POSITION

These sections of first pages are reproduced to show faulty head-lines and faulty placement of head-lines. For particulars refer to reviews of these two newspapers which appear in this department.

The Eaton Herald, Eaton, Colorado.— First pages of both copies sent us are neat in appearance, well balanced and interesting to a high degree. One of them at least would be reproduced were it not that our space is limited. Presswork is satisfactory. While the advertisements are well arranged and effectively displayed, the use of a condensed block type-face for display lines cheapens the general appearance of the advertisements and the inside pages of the paper without adding anything of value to the advertisements. If you could install one of the modern styles of display type in lieu of this block letter the appearance of your paper would be greatly improved. The editorial page is interesting in appearance as well as contents. We note with satisfaction that you follow the pyramid form of make-up in placing advertisements on the pages, and this fact is responsible for the appearance of a liberal amount of interesting news on the pages. The orderly appearance brought about is also worthy of praise. Perhaps you could do some missionary work among publishers of your vicinity in spreading propaganda concerning the advantages of the pyramid make-up.

Worth County Tribune, Grant City, Missouri.— The first thing about your paper which strikes us unfavorably is the use of Cheltenham Bold (regular shape) for the larger news-headings on the first page. The space taken up by the letters is so great that very few words can be carried in the headings and, in addition, bad divisions of words are often forced. Furthermore, this type makes it impossible to maintain a regular and pleasing shape in the headings. The displeasing appearance of these headings, to say nothing of the fact that they do not function well in conveying information, as good headings should, combined with the rather disorderly make-up of the page, creates a decidedly unsatisfactory effect. For news-headings there is nothing better than the extra-condensed block-letter which is most generally used for the purpose. More matter may be carried in headings occupying the same or smaller space, bad divisions are less frequently forced, and better symmetry is possible owing to the elimination of the handicaps afforded by the wide letters. Presswork is very good indeed and the advertisements in the issues sent us are satisfactorily handled. The practically

general use of one style of type for display of advertisements is responsible for much of the pleasing appearance of the inside pages of your paper.

The Montevideo News, Montevideo, Minnesota.— It is indeed a pleasure to examine such an excellent paper. From every standpoint the *News* measures up to our ideas as to what a small-town newspaper should be. Excellent presswork, a clean first page with good headings, a large amount of interesting local news, display advertising effectively displayed and simply arranged in legible type-faces and placed on the pages in an orderly manner according to the pyramid make-up, form a combination of good features seldom found in the newspapers which come to this desk. We see only one opportunity for improvement, and that is probably impossible with your present equipment — the standardization of rule borders and the use of one style of display type for the advertisements. Either the Adstyle or the Cheltenham Bold, of which you already seem to have several sizes, would be satisfactory. The special pages are indicative of a wide-awake policy on your part, as well as on the part of local business men. We would wager Montevideo is the best trading town in its section. Two pages and two large advertisements from this excellent paper are reproduced.

strictly in accord with the pyramid form of make-up, the arrangement of advertisements on the pages is quite satisfactory, as the reading-matter is satisfactorily massed — and that is the big idea behind the pyramid. We suggest as a means for improving your already excellent paper that you use plain rules only for borders around advertisements, as the variety of decorative borders employed is not pleasing when the page as a whole is taken into consideration.

The Spring Valley Mercury, Spring Valley, Minnesota.— You publish an exceptionally fine newspaper. The make-up of the first page is excellent, the headings and illustrations thereon being so placed that perfect balance and symmetry are obtained. Presswork is of good quality, although a trifle too much ink is in evidence on the copy sent us. Advertisements are nicely handled, and they are made up in the pages in accordance with the best of modern ideas — the pyramid. The display type employed for the larger lines is not of pleasing design. The exceptionally extended wood letter used for the "Spring Sale" line of the half-page advertisement for the M. E. Molstad Company is not at all attractive, and when used immediately above a line set in extra condensed Cheltenham Bold it creates a very bad



Interesting, well-balanced first page of one of the best small-town newspapers in the United States.



The editorial page of the Montevideo (Minn.) *News* is also a model for neatness and effective make-up.



Another unusually good first page, from another of Minnesota's many progressive small-town papers.

T. L. Turner, Belzoni, Mississippi.— Your issue for January 24 merits the fine opinion concerning the *Banner* held by other publishers of your section. The first page is exceptionally neat. The headings are of good size and variety, and they are nicely placed upon the page. The two inside pages carry too many display advertisements, and if some of these had been placed on the last page, where ample space was available, the appearance of the issue would be improved. The advertisers would doubtless obtain better results, for then there would not be so many conflicting for attention; and the readers would appreciate the paper better, for, with the elimination of the crowded effect on the two inside pages, there would appear to be more reading-matter in the paper. In so far as display and arrangement are concerned, the advertisements are satisfactory. The great objection we find is with the great variety and the too prominent character of the borders. These borders and the black-face types used for display, of which there is also too great a variety, and which do not harmonize with each other, make the two inside pages quite uninviting to the eye. It would be a good plan, if you could afford to carry it out at this time, to trade in the numerous fonts, of which you no doubt have only small cases, on larger fonts of one style of display. Then, with plain rules for borders, you could improve the appearance of the paper materially, while saving time in its production.

The Door County News, Sturgeon Bay, Wisconsin.— We admire your excellent paper very much indeed. It gives every indication of able editing and news-gathering. It is printed in an excellent manner, and for that reason is not only pleasing to look upon but easy to read as well. Few papers received by this writer demonstrate equal ability on the part of compositors in the arrangement and display of advertisements, which are decidedly effective. We note with pleasure an almost general use of Cheltenham Bold for display, which provides in the paper as a whole that homogeneity so essential to attractive appearance, and yet the advertisements, individually, have all the prominence necessary. In our hands the *News* furnishes us with practical backing for our oft-repeated statement that variety of type styles is not essential to advertising effectiveness, an erroneous idea maintained by all too many publishers and compositors. While not appearance through lack of shape harmony between the two styles. In other advertisements you have used an extra condensed block type-face of head-letter style, and the effect produced by this inartistic type, which also does not harmonize with the style of display used for the smaller lines, is likewise displeasing to the eye. We note a tendency to favor spotty borders made up of geometric squares. Such borders are highly attractive and draw attention away from the type. A border to function properly should serve all the purposes of unifying, classifying, etc., without in itself being conspicuous. For that reason, plain rules, not too thick, make the best borders.

Foster C. Hillegass, Pennsburg, Pennsylvania.— It is not difficult to understand why *Town and Country* has a circulation of 3,300 in a town of 1,200 population after copies of your excellent paper have been examined. Editorially, the paper is remarkable, especially in so far as the amount and quality of news-matter is concerned. Our opinion, however, is that too great a proportion of the paper is devoted to news-matter; in other words, more pages are printed than the amount of advertising justifies. However, that is without the province of this writer, and it may be that your advertising rates will stand the preponderance of space devoted to news. From the mechanical standpoint the paper is subject to improvement. Presswork could be greatly improved by slightly more impression and a trifle less ink. Make-up of the first page is interesting indeed, the variety of styles of news-headings being a commendable feature. Advertisements are well displayed, although quite frequently emphasis is weakened, and the appearance of the paper marred, by the employment of several styles and shapes of type in the same small advertisement. In the double-page advertisement for the Pennsburg Department Store in your issue of January 24 we note a variety of type-faces has been used, but, as we presume this large advertisement was a severe strain on your equipment, and since the display is good, we will pass that feature, feeling that your compositor did as well as it was possible to do in the matter of type selection. However, we can not pass the employment of capital head-letter styles of type for setting large blocks of matter in certain panels of this advertisement. These blocks are

especially uninviting to the eye for the reason that they look difficult to read, as indeed they are. Capitals are satisfactory for occasional display lines of few words, but for masses of many words it is a mistake to employ anything but the much more legible lower-case.

VERNE RICHARDS, Eagle River, Wisconsin.— It seems that the fountain of your press was not properly set, as on several copies of the *Review* the ink is heavy and light in streaks. On other issues where the ink was uniformly and properly distributed there was not enough impression, and the type characters are not sharply printed. The first pages of all issues are nicely made up, although on one or two you have used plate-matter. Because of the variance of appearance between the plate-matter and the type, not only as regards the style and size of the type but also because of the difference in the manner in which they print, the effect produced is quite displeasing. Advertisements are not what they should be. In the first place you appear to have a large variety of out-of-date and unattractive to tell at a glance the important features of the stories beneath. As the headings at the top of your first page are handled, they accomplish neither purpose, for the contrast to cause them to stand out is not afforded, and, jumbled together as they are, it is out of the question to read them with the degree of satisfaction essential to clarity of comprehension. In the advertisements we note an attempt at what might be called "fussiness," by excessive use of rules for underscoring and for building purely decorative panels that serve no purpose except to fill up gaps of white space which should have been left blank, as, then, the type adjacent would stand out more prominently. For cut-offs and dashes, rules are also often needlessly used. That practice costs you much valuable time and instead of improving the advertisements it merely handicaps their display effectiveness and makes them unpleasing to the eye. Why so many compositors underscore display lines that are the largest in advertisements and thereby have all the prominence desired is more than we can understand. It is seldom, indeed, that underscoring



Special double-page advertisement and an individual advertiser's four-column display from the Montevideo (Minn.) *News*. The two-page spread appears on "Sales Day," the first Wednesday of each month. The local Merchants' Association and the *News*, working together, have made this special bargain day an event of great importance, and it draws trade from far beyond the ordinary trading distance. Publishers everywhere would do well to become familiar with the Montevideo plan of coöperative action between newspaper and merchants, which is described on page 683.

type-faces which, in themselves, make the advertisements unattractive, but the fact that several varieties, among which there is nothing in common, are often used in the same small advertisement adds further to the displeasing appearance. Then, there is the matter of arrangement. While, as a rule, the arrangement of advertisements is simple enough, we note that in several of them paneling was needlessly done, and in such a manner that the rules and panels, instead of aiding comprehension, separate features which should not be separated, and thereby handicap comprehension. The great variety of styles of borders used makes it impossible to obtain a pleasing appearance on the pages where display advertising appears. An effect of homogeneity in this respect is essential for an attractive paper. We suggest that you adopt plain rules as your standard border and, if possible, that you discard the out-of-date type-faces in your equipment and standardize one modern style of display type. By doing this you can stock correspondingly larger fonts and, as a result, your composition costs will be lessened, for the setting of try lines and the changing of lines after it is found that a letter or so is missing from the case will be eliminated.

Eagle Lake Headlight, Eagle Lake, Texas.— It is a very bad practice to have headings at the top of every column on the first page of a newspaper, especially when all the lines of those headings are full column width. Such a practice makes it confusing to a reader, who is likely to read from one column into another, as the column-rules are quite inconspicuous as compared to the black head-letter. It is best to have a column of reading-matter or an item under a small heading between the large top-headings so that the large headings will stand out properly and accomplish the purpose for which they were intended; that is, to act as guide-posts to the news and display lines adds to their effectiveness. The white space that would have been gained by the elimination of the rule underscores would, by the contrast afforded, cause the lines to stand out much more prominently. There is entirely too great a variety in the styles of type in your equipment. This condition was doubtless brought about by buying type in parcels, a font at a time — and each time a different style, governed by the passing taste of the buyer or of some customer. A paper is much more satisfactory in appearance, and it can be produced much more economically, when there is but one style for general displaywork. The argument that one must have a variety of styles to give each advertiser distinctive display is founded on a fallacy. True, distinction is gained by contrast, or difference, but when everything is different there is no effective contrast. Take a herd of fifty cattle, no two members of which are alike, but between no two of which there is a great difference. No one will stand out. This is a homely example, of course, but quite analogous to a newspaper page in which many styles of type are used for display in the advertisements. By way of contrast, compare the herd described above with another made up of forty-nine black steers and a single white one. That white steer will stand out. One will notice him first and look at him most often. For the reason, therefore, that a variety of types does not add to display and advertising effectiveness, and that such a variety at the same time mars the appearance of the page, it is far better to employ one standard style for display and depend upon variations of size for contrast. In following this plan, all advertisers have an equal chance in so far as space is concerned. Obviously the advertiser using the larger space, and the correspondingly larger types, will have the greater prominence, as, in reality, he is entitled to have.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading.
Items for this department should be sent before the tenth day of the month.

New Manager for Chicago Branch George H. Morrill Company.

Announcement has been made of the appointment of L. S. Allstrum, formerly in charge of the Los Angeles office of George H. Morrill Company, manufacturers and distributors of printing-inks, as district manager of the Chicago branch of that firm. Mr. Allstrum succeeds the late A. W. Q. Birtwell.

D. G. Coimbra in South America.

D. G. Coimbra, who for several years has been chief paper buyer for W. R. Grace & Co., sailed early last month for South America, where he will sell American paper, printing machinery, inks and stationery for the Grace organization in Brazil, Uruguay, Argentine, Chile and other countries. He expects to be gone many months.

Mrs. Frank Sinclair in Directorate of the Sinclair and Valentine Company.

Under the will of the late Frank Sinclair, founder and president of the well-known printing-ink concern of Sinclair and Valentine Company, we are informed, his widow inherits his entire interest and thereby becomes the largest individual stockholder. At the annual meeting, held January 22, Mrs. Sinclair was elected a director and also vice-president.

John Bernhardt Swart.

In the passing of John Bernhardt Swart the printing industry has lost one of the true exponents of the typographer's art. Having a true love for his work and a comprehensive knowledge of every detail, the results of his efforts attracted wide attention, and he was extended a call to take charge, as printing authority, of the craft-shop opened by the H. S. Crocker Company, San Francisco, as a part of its service department. Here he labored for five years, until an attack of grippe followed by pneumonia caused his death on January 22.

Miller Saw-Trimmer Company Closes Eventful Year.

The Inland Printer is in receipt of correspondence from the Miller Saw-Trimmer Company, Pittsburgh, Pennsylvania, conveying most interesting facts concerning incidents of the past year's business of that organization which are of unusual interest. From the letter we learn that during 1918 the company received many orders for saw-trimmers and platen-press feeders from unusual sources, notably from the Government Printing Office, the Marine Corps, National Army cantonments, battle-ships, and newspaper and printing offices in South America, Australia, Spain, China, Asia and Africa. It is also pointed out how the Miller platen-press feeders played a prominent part in overcoming the labor shortage incident to war times. In celebration, a meeting of the salesmen of the company was held at Pittsburgh at the close of the year; and this meeting was followed by a dinner, a fitting climax to a most successful year.

Samuel Jones & Co. Issue New Price-List.

Under date of January 28, Samuel Jones & Co., manufacturers of non-curling gummed papers, sent out to the trade a new price-list in which a number of price reductions are shown. This list, which was based on future costs, applies to orders received after February 1, 1919.

In the letter accompanying the new price-list mention is made of the fact that while the war was in progress numerous conditions tended to lower the output, thereby forcing prices upward, but that the close of the war finds the company with additional equipment which will enable it to give customers quicker service than has been possible during recent months. It was also stated that business for the last half of 1918 was much in excess of that for the first half of the year.

Edwards & Deutsch Lithographing Company Establish New York Office.

The Edwards & Deutsch Lithographing Company has established a New York office in the Flatiron building, in charge of Arthur A. Failmetzger, until recently sales manager, and who has been connected with the company for more than ten years past. Mr. Failmetzger's territory embraces the New England States, New York, New Jersey, Pennsylvania, Maryland and Delaware.

The change in the company's plans was influenced through the unfortunate and sudden death of J. E. Hager, who for the past nine years acted as New York representative. John Huss, for some years Mr. Failmetzger's assistant at the main office, has been promoted to sales manager at the Chicago office.

A New Gage for Pressmen.

From H. L. Rice, of H. L. Rice & Son, printers, Redlands, California, has been received a sample of a new device for the use of the pressman in securing accuracy in positioning the form on the sheet. The device consists of a transparent sheet of celluloid, about 2¼ by 6 inches in size, to which is attached a metal strip which acts as a straight-edge. The celluloid is etched with straight lines, approximately one-sixteenth of an inch apart. To insure accuracy of the printed matter on the sheet all that is necessary is to place the gage over the sheet with the edge of the sheet firmly against the metal strip, then, by comparing the etched lines on the celluloid with the printed lines, it can readily be ascertained whether the printing is properly squared up on the sheet. The gage may also be used for locating the proper position of the guides on the tympan.

Joseph M. Anderson Western Sales Manager for Jaenecke-Ault Company.

After thirty-three years on the Pacific coast, Joseph M. Anderson is back in Chicago again, having been appointed Western sales manager for the Jaenecke-Ault Company, manufacturers of fine printing and lithographic inks, dry colors and varnishes.

In the announcement sent out to acquaint the trade with the fact that he is back again, Mr. Anderson reflects on the fact that it was just thirty-three years ago in January that he worked for Rand, McNally & Co., then on Monroe street. Mr. Anderson voices his confidence in the line he represents by reference to the fact that he has used the products of Jaenecke-Ault in his printing-plant at Sacramento, California, for the past twenty-five years and knows them to be right.

The Ludlow Typograph Company to Sell Own Machines.

The Ludlow Typograph Company has announced the cancellation of the selling agreement under which the Mergenthaler Linotype Company has been handling its product and will hereafter sell direct to the trade through its own sales force. The new arrangement became effective January 1, 1919.

The company has also announced the appointment of Charles J. Johnston as Eastern district manager, with salesrooms

and offices at 606 World building, New York city. The Eastern district comprises the New England States, New York, New Jersey, Delaware, Pennsylvania, Maryland, District of Columbia, Virginia, West Virginia and North Carolina.

George A. Eddy Now President of Goss Company.

The many friends of George Albert Eddy will be glad to learn of his advancement, on January 1, to the presidency of the Goss Printing Press Company, to succeed Sam G. Goss, who has retired from the business.



George Albert Eddy.

This new honor comes to Mr. Eddy as a reward for his many years of service with the company and his complete knowledge of the printing-press business in all its intricate details. He has been with the company continuously since 1891, thus serving longer than any other member of this progressive organization.

Starting as an apprentice after finishing his engineering education, he served four years in the shop and on the outside, erecting and testing presses. He then entered the engineering department, again as an apprentice, serving the usual four years and remaining until he was appointed chief engineer in 1906. He has designed every conceivable kind of printing-press and stereotype-machine, and has the record of never having turned out an unsuccessful machine.

In 1909 he was elected secretary of the company, performing the duties of this office while continuing as chief engineer. In 1913 he was elected vice-president and sales manager, and has become popular among the company's customers for his sincere efforts in their behalf, always endeavoring to sell only the kind of machine that was best adapted to the customer's requirements. He has traveled extensively in the United States and England in the interests of the company, thereby becoming internationally known in the printing industry.

A thorough mechanical engineer by education and practical experience, and being in the prime of life, Mr. Eddy is well fitted to guide the destinies of the company. He will continue to give the company's product his close supervision, which has been so instrumental in its success in the past.

The retirement of Sam G. Goss from active participation in the business, of which he was one of the founders, and one of the principal officers for thirty-two years, will be with the good wishes of his many friends and customers, who have always placed their confidence in his ability, as the premier inventor and designer of printing-presses, to build for them successful machines. Mr. Goss retains his large financial interest in the company and his personal interest in its welfare.

Other changes in the official family of the Goss company include the advancement of M. L. Redfield to the office of vice-president and sales manager, and of Harland Fankboner to the office of assistant treasurer. F. J. Halsey and Joseph J. Walser continue in their positions, respectively, of secretary and treasurer, and Ralph C. Seymour as manager of the company's Eastern office, at 220 West Forty-second street, New York city.

Raw Materials Now More Easily Secured.

As evidence of the fact that it is now less difficult for manufacturers to secure necessary raw materials, an announcement has been made by the Pratt Anti-Offset Company, 1059 Willis avenue, E., Detroit, Michigan, to the effect that it is now in a better position to furnish its antioffset compound to printers than for the past two years. Without endeavoring to develop new business, the company has been supplying as best it could the customers secured before the war, but now, with improved conditions, it is going out for more business.

Pratt's antioffset, we are informed by the company, not only prevents offset and obviates the necessity for slip-sheeting — thereby making it possible to turn sheets quickly on rush work — but is a great inktoner as well, adding to the printed impression a velvety tone which is quite pleasing.

While stating that conditions for handling an increased business have improved, the company advises THE INLAND PRINTER that they are by no means perfect as yet, hence suggests that orders be placed in advance so far as is possible.

Iowa Press Association Holds Successful Meeting.

Journalists, advertising men and publishers of Iowa gathered at Des Moines Friday and Saturday, February 7 and 8, for the annual meeting of the Iowa Press Association. An especially profitable time was spent, as interesting talks and discussions marked the several sessions of the meeting.

A resolution was passed urging the Postoffice Department to continue the ruling which gave only cash-in-advance subscriptions the second-class matter rate during the war, and further urging that this ruling be strictly enforced.

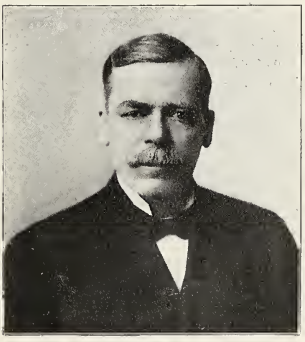
A legislative committee was named by G. L. Caswell, the field secretary of the organization, and editor of the "Newspaper Work" department of THE INLAND PRINTER, to make suggestions for new laws to govern official newspaper advertising. During a round-table discussion of this form of advertising, it seemed to be the consensus of opinion that the present Iowa laws on the subject were obsolete and that the advertising at present was proving a decidedly losing proposition.

C. H. J. Mitchell of the *Storm Lake Pilot-Tribune* was elected president of the association. Other officers for the coming year are: Vice-president, E. J. Feuling, of the *New Hampton Tribune;* secretary, O. E. Hull, of the *Leon Reporter;* treasurer, H. E. Moffett, of the *Eldora Herald;* director for two years, E. P. Harrison, of the *Oakland Acorn;* director for three years, Senator Ed Smith of Winterset.

James L. Regan.

It was with deep regret that the printing-trade of Chicago received the message, "'Jim' Regan is dead," though it did not come unexpectedly, as Mr. Regan had been suffering from a lingering illness for more than four years. Mr. Regan passed away on Saturday evening, January 25, at his home, 618 South Wabash avenue, where he had lived with his sister for thirty-one years. As a monument to his ability as a printer and a business man he leaves the large firm known as The Regan Printing House, located at 523-537 Plymouth place.

Born in London, England, August 10, 1850, Mr. Regan started his career as a printer at the early age of eight years. When fifteen years of age he came to this country. For six years he worked at the trade in the East, and then, in 1871, made his way to Chicago. In 1877 he started in



James L. Regan.

business for himself in a small way at Lake and Franklin streets, and from this beginning has grown The Regan Printing House, now one of the largest in the city.

That he had gained a high place in the esteem of his fellow tradesmen was evidenced by the large number from the printing and allied trades who went to pay their last respects. Honorary pallbearers were appointed by the Franklin-Typothetæ of Chicago, Old-Time Printing Pressmen's Association, Old-Time Printers' Association, Chicago Typographical Union and the Chicago Athletic Association.

Lancaster, Pennsylvania, Printers Celebrate Birthday of Patron Saint.

The 213th birthday anniversary of Benjamin Franklin was fittingly commemorated on Friday evening, January 17, by the Ben Franklin Club of Lancaster, Pennsylvania, with a banquet at the local Elks' Club. About twenty-five members and guests were present, all of whom enjoyed, in addition to the dinner, a program made up of short addresses and musical numbers. The illustration on this page depicts the assembled guests waiting for the signal to start, and, without attempt at flattery, it demonstrates the high type of printers making up the Lancaster organization.



Lancaster, Pennsylvania, Printers Seated at Banquet Table on 213th Anniversary of the Birth of Benjamin Franklin.

Styles & Cash, New York City, Take Up-Town Store for Salesroom.

To accommodate their increasing up-town trade, Styles & Cash, 135 West Fourteenth street, New York city, have rented the large store at 17 West Forty-fifth street for a general salesroom, and are to take possession early in April. The new quarters will be well equipped for the handling of stationery, engraving and printing orders.

The printing and bindery plant and the executive offices will remain at 135 West Fourteenth street.

Changes in Organization of The DeVinne Press.

In The DeVinne Press, one of the oldest and most famous of American printing-plants, important changes in the managing personnel have recently taken place. Theodore Brockbank DeVinne, son of the revered Theodore Low DeVinne, who established the business away back in 1836, has retired from the presidency and all active participation in the business. At the same time Charles DeWitt DeVinne retires as vice-president, but remains a director of the company. James W. Bothwell, who has been with the DeVinnes for over forty years, and who has been general manager of the business for the past eleven years, becomes the chief executive, while his son, Irving D. Bothwell, becomes treasurer and William J. Eakins, vice-president and sales manager.

James W. Bothwell, we are informed, stands for the traditions of the famous DeVinne house, which is equivalent to saying that he is intensely and intensively progressive along sound lines. This is good news to the printers of America, who are naturally interested in the history and progress of one of their most honored institutions.

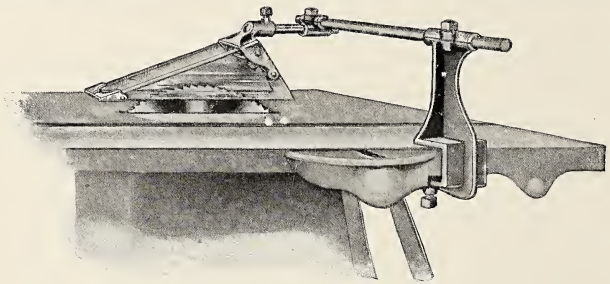
The DeVinne Press, in the past, has been particularly noted for its fine bookwork, but has gradually withdrawn from this field, until, under the able Bothwell management, it has become almost exclusively a commercial printing-house of the highest type.

It is said that the Press is still doing work for customers it served forty years ago.

Grammes Electrotype-Saw Guard.

We are fortunate in being able to present to our readers an illustration of the new saw-guard, manufactured by L. F. Grammes & Sons, Allentown, Pennsylvania.

The hood is designed to protect the hands, as well as the eyes, of the operator from flying chips. This hood is composed of three pieces of wired glass, fastened together with aluminum clips into the correct shape and size, just narrow enough to allow close-up work and wide enough to permit cleaning on the inside. The arms are adjustable lengthwise, so that the device may be quickly fitted to any make of machine. The illustration, in connection with the above data, should give our readers a very good idea of the construction of this safety device.



Grammes Electrotype-Saw Guard.

Another Bond-Paper to Be Exploited by National Advertising.

Reaching the buyer of printing with the object of influencing him to specify their trade-marked brands of paper has become quite a vogue with the papermakers, particularly manufacturers of bonds and fine writings in general. The newest convert to national advertising is the Eastern Manufacturing Company, makers of a number of bonds and writing-papers, notably Systems, Pilgrim, Transcript and Atlantic water-marked bonds. The Eastern campaign has been carefully planned, and the big drive includes advertising in six or seven of the national magazines. The magazine advertising, which is of a high type, will be supplemented by broadsides sent to printers, explaining the objects of the campaign, and reproducing some of the advertisements. This matter will be followed by sample-books and further advertising literature. All this will be so arranged as to dovetail perfectly in the general scheme and carry home each point with the greatest possible effect.

The advertisements that have already appeared are of a high type and feature the new Eastern trade-mark, a distinctive design which attracts instant attention.

The mills of the Eastern Manufacturing Company are located at Bangor and Lincoln, Maine. The head offices are at 501 Fifth avenue, New York city.

U. T. A. Advertising Campaign.

In line with its policy of working to advance the interests of the printing-trades, the United Typothetæ of America (International Association of Master Printers) has started an intensive campaign of advertising, the purposes of which are not only to give a clearer idea of the objects of the organization, but also to create a higher respect for and a better knowledge of the industry among buyers of printing. This is constructive work which should result to the benefit of printers in general. The campaign includes a number of pieces of direct-advertising literature as well as full-page advertisements in some of the general magazines and trade-

journals, thus linking up the two forms of advertising, direct-mail and magazine.

Two of the folders now being sent to printers throughout the country have been received, one bearing the title "The 'Why' of the U. T. A.," the other, "It's Not 'A Long Trail a Winding,' It Is the Direct Way of the U. T. A." Both of these folders give the printer considerable food for thought.

E. W. Stephens Honored for Public Services.

In recognition of his services for public welfare, nearly three hundred citizens of Columbia, Missouri, tendered a community banquet on the night of January 28 to E. W. Stephens, proprietor of one of the largest and most successful printing establishments in that part of the country, in honor of his seventieth birthday anniversary. The dinner was attended by friends from all parts of the State, and messages of congratulation from editors, printers, business men and others from various parts of the United States were read.

Mr. Stephens started in the newspaper business in the year 1867. His first paper was the *Columbia Statesman*. Later he published the *Boone County Journal*, and after that the *Columbia Herald*, which won the name of being the "model weekly paper of America." He has served both as president of the Missouri Press Association and the National Editorial Association.

While publishing the *Herald*, Mr. Stephens began laying the foundation for the printing and publishing concern which he now heads. Besides the general run of catalogues, folders, circulars and similar printing, his plant is the producer of the annual law reports of nearly a dozen States and the annual reports of the stock-breeding associations of nearly fifteen States. Probably no city in the country, the size of Columbia — with its 11,000 inhabitants, has as large a printing establishment.

In his work of building up a successful printing business Mr. Stephens has found ample time to devote to public service of a religious, educational and public-spirited character. One feature of the souvenir menu prepared for the banquet, the front cover of which bore Mr. Stephens' photograph, was the publication of a list of thirty-eight activities of a public nature which he had headed and led in the last forty years of his life. It was as a tribute to his work in these various lines of welfare that the dinner was planned by his fellow citizens.

His latest accomplishment was in connection with the only office he has ever held for which he received remuneration. As chairman of the State Capitol Commission of Missouri, he directed the completion of the $4,000,000 capitol building, into which the state offices were moved this winter.

To Mr. Stephens were presented a tribute, hand-lettered by Prof. H. W. Smith of the School of Journalism of the University of Missouri, and signed by every person attending the banquet, and a handsome leather scrap-book bearing messages of congratulation from his friends over the country. In addition, friends in Jefferson City, the capital of the State, gave him a silver loving-cup, and his associates on the State Capitol Commission, a set of silverware.

Journalism Week at University of Missouri, May 5 to 9.

The tenth annual journalism week will be held in Columbia, Missouri, May 5–9. The week this year will be of unusual significance and importance to the editors of Missouri, as the regular autumn meeting of the Missouri State Press Association was not held in 1918 because of health conditions. Thus, journalism week will afford the first opportunity for the Association to meet within a year. President J. P. Tucker has announced that there are many matters of importance to come before the meetings.

In connection with journalism week this year, there will be held a special centennial celebration of the establishment of the first newspaper west of the Mississippi River, the *Missouri Intelligencer*, at Old Franklin. A committee, appointed by President Tucker, is now arranging details of that celebration. It will include a trip by special train to New Franklin and a picnic dinner.

Prominent speakers from the ranks of newspaper workers have promised to take part in the program of the week.

Roller Manufacturers Hold Semiannual Meeting.

The semiannual meeting of the National Association of Printers' Roller Manufacturers, Incorporated, was held at the Hotel Woodstock, New York, February 10 and 11.

This association was organized last July when the War Service Division of the Chamber of Commerce requested that the rollermakers form a national organization, incorporate and appoint a War Service Committee. At the convention of the War Service Committee in Atlantic City it was decided to broaden the scope of the Association and make it of mutual benefit to the printing trade and the roller-making industry. One aim is to lift rollers out of the rags, soap and kerosene class and place them where they rightfully belong — an asset to good printing, not an expense. Where rollers are listed as an item of expense there is a tendency to reduce their purchase to the minimum — buying as few as possible and using them until they are completely worn out. This would work out satisfactorily if the cost of rollers were the only item to be considered. It is the reduced cost of production that is true economy, and this can best be effected by having a sufficient supply of seasonable rollers ready for use when those in the press become worn and useless. Time runs into money where the pressman has to spend hours of his time trying to get good results from cheap or worn out rollers.

The Association has an educational campaign under consideration which will deal with the quality of rollers best suited to the various kinds of printing, the life of rollers,



Members of New York Club of Printing House Craftsmen Visiting Central Plant of American Type Founders Company, in Jersey City.

The craftsmen were entertained at lunch, after which they were taken on a tour of inspection through the various manufacturing departments.

the number advisable to carry in stock as equipment, and the adjustments necessary to procure the most satisfactory results on the different makes of presses. Inquiries from pressmen will be carefully answered, and roller problems freely discussed.

The officers of the Association are: President, Carl G. Bingham, Chicago; vice-president, William C. Hart, New York; treasurer, Charles S. Hadley, New York; secretary, H. L. D. Breen, New Orleans.

The membership of the Association includes the following firms: Wild & Stevens, Globe Printers' Roller Company, J. H. Osgood Company, Boston; Bingham Brothers Company, William C. Hart Company, Inc., O. J. Maigne Company, National Roller Company, New York; Godfrey Roller Company, Philadelphia; Mark D. Harrigan, Baltimore; Megill & Denham, Washington; Vogt Manufacturing Company, Louisville; W. S. Isley, Greensboro; Johnson-Wikle Company, Atlanta; Bingham & Richards Manufacturing Company, Van Bibber Roller Company, Wortman Roller Company, Cincinnati; Bingham & Runge Company, Cleveland; Frank A. Reppenhagen, Buffalo; Detroit Printers' Roller Works, Detroit; Samuel Bingham Sons Manufacturing Company, The Buckie Printers' Roller Company, J. S. Buckie & Sons Company, American Printers' Roller Company, Chicago Roller Company, Chicago; Milwaukee Printers' Roller Company, Milwaukee; Southern Refining & Manufacturing Company, New Orleans; Rubberoid Roller Company, Kansas City; Dry Climate Ink & Roller Company, Denver; California Ink Company, San Francisco; George H. Morrill Company of California, Los Angeles; J. S. Robertson, Montreal.

American Institute of Graphic Arts Program.

For February, March, April and May, The American Institute of Graphic Arts has prepared the following program:

On February 19, at 4 P.M., the program called for a meeting at the library of the American Type Founders Company, Jersey City, New Jersey. Type making and designing were explained, and the wonderful library of printing was shown, and a short address by Henry L. Bullen, who has charge of the library, explained its value in connection with the graphic arts.

March 19, Ray Greenleaf, with the assistance of C. B. Falls, F. G. Cooper, Charles Dana Gibson and Peter J. Carey, will show how a poster is made. This will take place in the evening at the National Arts Club, New York.

April 16, Arthur S. Allen will, with the assistance of demonstrators from box factories, show how paper boxes and containers are made. This also at the National Arts Club in the evening.

May 21, the members will assemble at the Metropolitan Museum of Art, New York, to inspect some examples of early book printing and illustrating. William M. Ivins, Jr., will talk on old book illustrations. This meeting will be in charge of J. H. Chapin in the afternoon.

The officers of the "Institute" are: John Clyde Oswald, honorary president; Arthur S. Allen, president; Arthur W. Dow, J. H. Chapin and Thomas Nast Fairbanks, vice-presidents. Directors: J. Thomson Willing, Fred W. Goudy, Clarence H. White, William E. Rudge, Edward B. Edwards, Ray Greenleaf, Cyril Nast, Frederick A. Ringler.

Executive Committee: Arthur S. Allen, Thomas Nast Fairbanks, Ray Greenleaf, Hal Marchbanks, P. H. Bancroft, Cyril Nast, H. H. Cooke, William E. Rudge, Clarence H. White.

Educational Committee: Arthur W. Dow, Clarence H. White, Thomas W. Ball, A. E. Ommen, James A. Anderson.

Exhibition Committee: Ray Greenleaf, A. I. Keller, Arthur S. Allen, Clarence H. White, A. F. Mackay, William E. Rudge, Arthur W. Dow, F. D. Casey, Heyworth Campbell.

Program Committee: J. T. Willing, J. H. Chapin, H. S. Train, Everett R. Currier.

Publicity Committee: Peter J. Carey, John Clyde Oswald, Cyril Nast, Allan Gamble, Matlack Price.

Publishing Committee: Fred W. Goudy, Hal Marchbanks, H. B. Lewis, S. H. Horgan, Paul B. Hoeber.

Liberty Committee: William E. Rudge, Hal Marchbanks, Ray Greenleaf, Arthur S. Allen, F. D. Casey.

Membership Committee: H. H. Cooke, Harrie A. Bell, H. P. Carruth, J. J. Carroll, N. T. A. Munder, R. S. Williams, J. T. Willing, J. L. Engle, Harry Gage.

Budget and Finance Committee: Thomas Nast Fairbanks, Julian Smith, F. MacGilivray, H. L. Sparks.

Hansen Typefoundry Issues New Specimen Book of Type-Faces.

THE INLAND PRINTER has received a copy of the "Type Book," a catalogue of the type-faces and printing equipment manufactured by The H. C. Hansen Type Foundry, Boston, Massachusetts. The book is of a convenient size for handling and shows the excellent faces cast by that foundry, in practical display as well as in lines graduated according to size for comparative purposes and for convenience in pricing. In the back part of the book a limited display is given of presses, paper-cutters, cabinets, stands, brass rule, and other equipment carried in stock for immediate shipment.

The H. C. Hansen Type Foundry was started in 1873, and, in addition to being a complete printing-office outfitting establishment, is manufacturer of several specialties, notably the Hansen complete mitering-machine, the Hansen special lead and rule cutter and the Hansen pinhole rotary perforator.

Readers of THE INLAND PRINTER who would like to have copies of this new catalogue or detailed information on any of the items manufactured by the Hansen organization should address their letters to 190-192 Congress street, Boston, Massachusetts, or 535-537 Pearl street, New York city.

Father of C. L. Just Passes Away.

The many friends of C. L. Just, president of the Superior Typesetting Company, have been extending him their sympathy in the sad loss of his father, C. A. Just, who died at Milwaukee on January 17.

Courses in Estimating and Typography.

The College of the City of New York has announced the institution of a course in estimating and cost-finding for printers, sessions of which will be held in the main building of the school every Friday evening at 7:30. On Saturday evenings a course in theoretical typography will be given at the same place and hour. The meetings of the classes began February 3, and they are conducted by Arnold Levitas.

Victory Party of The Ideal Coated Paper Company.

The Ideal Coated Paper Company, Brookfield, Massachusetts, has always felt that much better results can be accomplished if a feeling of good-fellowship is prevalent between employees and management, and the management has planned in years gone by to have different methods of bringing the employees together with this end in mind.

For a number of years an immense picnic was in order during the summer months, but last summer, on account of the war, and with so many of the Ideal employees in the service, it was considered best to postpone this annual picnic until some future date. Happily, the armistice provided the opportunity and an immense Victory party was held in the Brookfield City Hall Monday evening, February 3.

The festivities opened with a full-course turkey dinner served at six o'clock in the evening to all employees and their families. Immediately after the dinner, the party, with invited guests, adjourned to the auditorium, where a very pleasing entertainment was furnished by vaudeville artists. Following the vaudeville, dancing was in order until the early hours of the morning, one of the most celebrated orchestras of New York city furnishing the music.

Southern Branch of U. T. A. to be Established.

Representative printers from North Carolina, South Carolina, Georgia, Florida, Alabama and Tennessee had an enthusiastic meeting at Atlanta, Georgia, on Wednesday, February 5, and launched a movement to establish a Southern branch of the United Typothetæ of America. This movement received the hearty endorsement and approval of A. E. Southworth, president of the Typothetæ, who was present at the meeting and pledged his support and assistance to the extent of furnishing two or three men for this territory, to be maintained by the United Typothetæ of America, whose duty it will be to do such missionary work as will be needed to create interest and promote the welfare of the printers, thus inducing them to become members of the organization.

A resolution authorizing C. P. Byrd, president of the Byrd Printing Company, Atlanta, Georgia, to name a committee to arrange for and call a meeting in that city at an early date to perfect the organization was unanimously adopted. Mr. Byrd is now making the necessary arrangements for the meeting, which will be held at the Piedmont Hotel, May 5 and 6, and the prospects are good for a most enthusiastic gathering.

THE INLAND PRINTER

HARRY HILLMAN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

VOL. 62. MARCH, 1919. No. 6

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing-trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; Chicago Trade Press Association; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; Printers' Supplymen's Club of Chicago; Advertising Association of Chicago.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50; payable always in advance. Sample copies, 30 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.— To Canada, postage prepaid, three dollars and fifty cents; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES.

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 35 cents per line; minimum, 70 cents; three lines for $1.00. Under all other headings price is 50 cents per line; minimum, $1.00. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER **Free** to classified advertisers. Remit 30 cents additional if copy is desired.

BOOKS.

"FOUR HUNDRED PAGES in his book, and there is a good story for each of them," says the St. Louis *Post-Dispatch* of Samuel Murray's "Seven Legs Across the Seas"; gives an entertaining and instructive account — during a journey of 73,689 miles over five continents — of peoples and conditions, as seen by a printer; 434 pages, gold-foil cover, 25 illustrations and map; $2.50 in stores, but $2.00 (prepaid) to printers. Order from publishers, MOFFAT, YARD & CO., 31 Union square, West, New York city.

BUSINESS OPPORTUNITIES.

FOR SALE — Bangert job-printing office, best equipped plant in this part of the State; best business; four jobbers, power cutter, individual motors attached to each, plenty type, Goudy, Caslon and Bodini families complete in 25-pound font, many others; best business in the field without soliciting; a good thing for somebody; will be sold cheap; reason for selling — the boys' health requires the outdoors. CHAS. J. BANGERT & SONS, DuBois, Pa.

PAYING COMMERCIAL JOB-OFFICE in San Francisco Bay district for sale; three platens with modern equipment for turning out good work; long established and doing good business without any solicitation; an exceptional opportunity; owner's reason for selling will be given interested parties. Address 441 Mills bldg., San Francisco.

FOR SALE — Job-plant, running business, twenty years, cylinder, four jobbers, stitcher, folder, individual motors, large cutter, other machinery, finely equipped type, stones; excellent condition; Middle West; $6,500; open to inspection; nice front office; manufacturing city; no indebtedness; business plentiful. M 707.

FOR SALE — Three-fifths interest in a $100,000 stationery and printing plant located in the central Southwest; the company occupies its own building, and has a complete, up-to-date printing equipment; this proposition will bear the closest investigation. M 807.

FOR SALE in Macon, Ga., population 60,000, well established job-plant, two Gordons, pony Miehle, individual motors, paper-cutter, perforator, etc.; plenty type and cabinets; has done $1,500 a month. Write today. ANDERSON PRINTING COMPANY, Macon, Ga.

WANTED — One live, hustling printer in each locality to handle our line of sales and order books, duplicate and triplicate, carbon sheet or carbonized; large demand; liberal commission. THE WIRTH SALES BOOK CO., Chicago.

EXCEPTIONAL OPPORTUNITY for salesman who is a practical printer and has $2,500 to invest; Chicago headquarters; investigate quickly. M 816.

FOR SALE — Complete job-printing plant, cheap; terms if desired. WOLFSON PAPER COMPANY, Columbus, Ga.

ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, $1; circular and specimens for 2-cent stamp. THOS. M. DAY, Box 1, Windfall, Ind.

FOR SALE.

FOR SALE — One Straight Kidder rotary press, size 28 by 20 inches, printing one color on each side of the web, press equipped to deliver product either flat or folded, speed 8,000 to 10,000 revolutions per hour; machine in perfect condition, has never been used; possession at once. Also one Kidder 30 by 30 inch rotary press printing two colors on the face and one color on the reverse side of the web, for electrotype plates. Also one 36 by 48 inch one-color Kidder roll product rotary wrapping-paper press, one 36 by 48 inch Kidder two-color roll product rotary wrapping-paper press, one 36 by 48 inch Kidder combination rotary wrapping-paper press, printing two colors on one side of the web and one color on the other side, sheet delivery. Also one Kidder 12 by 26 inch perfecting press, with multiple feed and cut and slitting attachments, thoroughly overhauled, quick delivery. GIBBS-BROWER CO., 261 Broadway, New York city.

Megill's Patent
SPRING TONGUE GAUGE PINS



QUICK ON

Send for booklet this and other styles.

MEGILL'S PATENT
Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only $4.80.

E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK
From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES



VISE GRIP

Send for booklet this and other styles.

ON ACCOUNT of disagreement among partners, the following machinery will be sold at a bargain: 3 Miehle cylinder presses, 2 Huber cylinder presses, all equipped with Cross feeders; 1 two-beam Hickok ruling-machine; 1 monotype caster and keyboard, complete; 1 Christianson continuous-feed wire-stitcher; 2 Dexter folding-machines. The above machinery is all in exceptionally fine condition and can be sold for cash only, and can be inspected in working condition; immediate delivery can be made. For further information, write KIMBALL-STORER COMPANY, Minneapolis.

FOR SALE — 15 by 21 four-roller Golding Art jobber, 1916 model, complete with short fountain, duplex distributor, jack-screws under platen, counter, two steel chases, new set of rollers, six extra cores, electric fixtures (no motor); looks like new — fit to go in the finest shop anywhere — not a scratch or blemish; used only three months; absolutely guaranteed; too small for our work; price $550. PETERS PRINT, 344 Broadway, Albany, N. Y.

FOR SALE — Complete rubber stamp outfit, over 150 fonts type, mostly Barnhart, Bay State vulcanizer, molding press, brasses, electros, everything ready for work; would cost about $1,500 to replace today and in first-class condition, as most of the type has not been used very much; will sell for $1,000 and include a lot of full-page electros for catalogue. Full information if you are interested. COLLIER STATIONERY CO., Keokuk, Iowa.

FOR SALE AT A SACRIFICE — 20 Mergenthaler linotypes, Model 1, used by the Chicago *Herald* until its recent merger with the *Examiner*; will set 5 to 11 point; good working condition; $500 each; early buyers get choice. FANTUS BROTHERS, 525 S. Dearborn st., Chicago.

FOR SALE — Optimus book and job press, 4 rollers, bed 29 by 43, price $900; Colt's Armory, 13 by 19, price $190; Sanborn 34-inch power cutter, $75; presses in operation and in good condition. POWERS-TYSON PRINTING CO., Grand Rapids.

FOR SALE — Kimble motor, third horse-power, alternating current, variable speed, almost new; changing equipment; full description and price on request. NICHOLSON PRINTING CO., Richmond, Ind.

FOR SALE — On account of retiring from business, an American folding-machine, nearly new; also a complete printing outfit. Write for particulars. RATHBONE PUBLISHING CO., Norwich, Conn.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 638 Federal st., Chicago.

FOR SALE — Model K linotype with extras, $1,800; used 1½ years, A-1 condition. J. W. BRACKETT COMPANY, Phillips, Me.

FOR SALE — Weekly newspaper and job plant at Hartline, Wash. Write IDELLA HESKETT, Box 1115, Yakima, Wash.

FOR SALE — All patent rights for the Gustafson pressfeeder; will sell outright, or allow manufacture on royalty. M 804.

KELLY PRESS for sale. JOHN HARTENSTINE, Norristown, Pa.

HELP WANTED.

Bindery.

WANTED — Bookbinder familiar with modern edition bindery machinery; experienced folder operator for two Dexter folders, and experienced cutter and stockman; no labor troubles; good working conditions, open shop, fifty-hour week, attractive salaries and permanent positions with opportunity for advancement. GEORGE BANTA PUBLISHING CO., Menasha, Wis.

BINDERY ASSISTANT — Position open for young man who wants to finish bindery trade under first-class foreman; state experience and salary expected. THE MARTIN PRINTING CO., Hattiesburg, Miss.

WANTED — An all-around bookbinder, or a man that is a good ruler and can forward. CASPER BOOK MFG. CO., Walla Walla, Wash.

WANTED — Experienced foreman for large pamphlet bindery in western New York. M 811.

Bookbinding Machinist.

BOOKBINDING MACHINIST WANTED — We have a good position to offer a capable mechanic who understands repairing and erecting bookbinding machinery such as folders, stitchers, book-sewing machines, case-making machines, casing-in machines, etc. Give full particulars and experience. M 805.

Composing-Room.

WANTED — Monotype keyboard operator for night work; must be experienced on fine book and job work, *make-up* man for fine university and text-book composition, *corrector* for monotype composition; no labor troubles; good working conditions, open shop, fifty-hour week, attractive salaries and permanent positions with opportunities for advancement. GEORGE BANTA PUBLISHING CO., Menasha, Wis.

WANTED — Linotype machinist-operator and one operator in six-machine plant, for book and magazine composition; high-class men desired for these positions; no labor troubles, good working conditions, open shop, fifty-hour week, attractive salaries and permanent positions with opportunities for advancement. GEORGE BANTA PUBLISHING COMPANY, Menasha, Wis.

COMPOSITOR WANTED — German compositor for job and ad work; man with some linotype experience preferred, but not essential; union shop, steady work, married man preferred. DICK & TRUMPOLD, 131 Newbury st., Lawrence, Mass.

COMPOSITORS WANTED — First-class jobbers and stone-hands wanted for large New York plant; steady positions for capable men; union. Give full particulars in application to receive consideration. M 793.

COMPOSING-ROOM FOREMAN — Must be a thoroughly competent man, familiar with monotypes; fine location for man with family who would appreciate small city. KABLE BROS. CO., Mt. Morris, Ill.

WANTED — Union job-printer who is capable and desires a steady job with pleasant surroundings in a good shop; must be able to take charge. EBNER BROTHERS, Traverse City, Mich.

WANTED — First-class job-compositor, also platen pressman; good wages, steady work, open shop. D. B. COWLES & SON, printers, Williamsport, Pa.

WANTED — Linotype machinist-operator; union, first-class; shop doing best quality work only; give particulars and reference in first letter. M 818.

WANTED — Working foreman qualified to set up work of high character; experienced make-up and lock-up on forms. M 667.

Instructor.

WANTED, at once, at the Maryland State Training School for Boys, instructor in printing; married man considered, as family officer, to look after cottage of fifty boys, with wife to act as matron; room, board and laundry included, with fair compensation to right parties. Apply by letter to SUPERINTENDENT, Loch Raven, Md.

Managers and Superintendents.

WANTED BY A WAX-PAPER COMPANY, situated near northern Vermont, a man to supervise and take full charge of the machines; must have a technical knowledge of wax machinery presses and the various other machines used, and be an expert operator; it is absolutely necessary to have a thorough knowledge of the various grades of paper used by the trade, and be competent to manufacture products to match samples which might be submitted; to the right man arrangements could be made to give him an interest in the company; credentials or references must be sent with reply, regarding ability, habits and soberness; if you are certain of your ability to fill the position you should reply at once, if you are desirous of bettering your present position. All replies will be treated strictly confidential. M 815.

AN OPPORTUNITY for a first-class working foreman; one that has the ability for superintending; good all-around commercial and catalogue printer, who can get good results in pressroom and bindery, and can handle jobwork economically; have equipment of 4 cylinders and 4 jobbers; young married man preferred. M 790.

WANTED — First-class working foreman with executive ability for small printing-plant making a specialty in colorwork; state experience; fine opportunity for young married man. M 812.

Pressroom.

WANTED — Two cylinder pressmen and three feeders for night work, also pressman and helper for day work; no labor troubles, good working conditions, open shop, fifty-hour week, attractive salaries and permanent positions with opportunities for advancement. GEORGE BANTA PUBLISHING COMPANY, Menasha, Wis.

LABEL PRESSMAN — Good opportunity for cylinder pressman thoroughly experienced in handling colored label work; all blockwork; size sheet, 38 by 50; none but good, fast, competent man apply. LEHMANN PRINTING CO., 181-189 Second st., San Francisco, Cal.

WANTED — Pressman to operate Gordon and take charge of small shop doing a specialty in color-printing (register work); steady position; state age, experience and salary wanted. M 809.

WANTED — Stereotyper-pressman, small city daily, New York State; union shop, 8 hours, 16 pp. Hoe press; $25. M 803.

Salesmen.

WANTED — Four stationery salesmen; one each: bookbinder, ruler, forwarder and finisher, stock cutter, pressman. M 767.

INSTRUCTION.

LINOTYPE INSTRUCTION — 17 Mergenthalers; day course, twelve weeks, $80; 12 years of constant improvement; every advantage; no dummy keyboards; all actual linotype practice; thorough mechanical instruction; keyboards free. Call, write. EMPIRE MERGENTHALER LINOTYPE SCHOOL, 133 East 16th st., New York city.

PROCESS WORK —*and Electrotyping*

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, $0.72, Post-free. Specimen Copy, Post-free, $0.08.

Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Published by **A.W. PENROSE & Co., Ltd., 109 Farringdon Road, LONDON, E.C.**

MISCELLANEOUS.

THE M. ROTSAERT BORDER-MITERING JIG can be adapted to any circular saw and miters accurately different lengths of rule, border, etc., in one cut of the saw; saves 1,400 per cent minimum in labor and does 100 per cent perfect work; easy to operate; the real thing for offices where non-distribution system is in operation. For further information, write MED. J. E. ROTSAERT, 66 Union block, Portland, Ore.

PAPER BOXES, if interested in, subscribe to *The Shears*, the trade journal of the paper-box industry; 100 pages or more monthly, devoted to live reading-matter and advertisements dealing with the manufacture of all classes of paper boxes and containers; established 1892; 20c a copy, $2 per year. SHEARS PUBLISHING COMPANY, Lafayette, Ind.

UNIVERSAL EM-MEASURING TABLE — Trade linotypers, here is something for you; give your customers something they can use every day. Instantly gives ems in any job of any size type. My customers say "Table is invaluable." E. J. SCHLEGEL, 85½ Fifth st., Portland, Ore.

WILL GIVE TRAINING, small fee, to handy printer (one for every large center), small capital, to start agreeable, remunerative business; no competition. For particulars, write M. ROTSAERT, 227½ Stark st., Portland, Ore.

FIFTEEN CENTS per pound for old foundry type, if shipped at once, prepaid, in exchange for our guaranteed new type. THE NATIONAL TYPE FOUNDRY, Bridgeport, Conn.

SITUATIONS WANTED.

Bindery.

FIRST-CLASS PAPER-RULER seeks steady position (union); would consider partnership; first-class references. M 817.

Composing-Room.

PRINTER (union), at present manager-foreman in modern plant with reputable firm, wants to make change, anywhere — at cases or executive; state salary willing to pay; 25 years' experience; age 40; efficient in every detail; married. BLAIR, 116 W. Eleventh, Little Rock, Ark.

EXPERIENCED MONOTYPE MACHINIST seeks change; knowledge of keyboard operating; best references; age 30, married, union; must be permanent; Eastern States preferred. M 656.

COMPOSITOR-LAYOUT MAN, 18 years' experience in high-class plants, 4 years as foreman-superintendent, desires change; 38 years old, married, sober; excellent references. M 808.

Managers and Superintendents.

SUPERINTENDENT desires position with progressive firm doing high-grade catalogue and commercial work; practical man, possessing thorough knowledge of the printing business; first-class executive, good organizer. M 794.

FOREMAN — Good man of 15 years' experience would like position with growing plant where services would be appreciated; union. M 810.

Miscellaneous.

PRESSMEN, cutters, diemakers, desiring positions in paper-box factories, use the want columns of *The Shears*, the trade journal of the paper-box making industry; established 1892; 100 pages or more each month devoted to set-up, folding, corrugated and fiber paper boxes and containers; 20c a copy, $2 per year. SHEARS PUBLISHING COMPANY, Lafayette, Ind.

Photoengravers.

PRACTICAL, all-around photoengraver, experienced as foreman in newspaper and commercial shops, is open for engagement as foreman; union. M 814.

Pressroom.

SITUATION WANTED — Competent pressman, age 29, married, desires steady position as pressman or all-around man with reliable firm somewhere in West; both cylinder and platen, also standard automatic; can lock up, handle stock and paper-cutter, also fair compositor; present position 12 years; would like to locate in Montana, North Dakota, mountain district of Arizona, New Mexico, Utah, or anywhere that climate is suitable for sufferer from asthma; wife afflicted and must change before becomes serious; member typographical union, but will join pressmen's union should occasion demand; best references from present employer. HENRY HANSEN, JR., 224 Sixth av., Clinton, Iowa.

CYLINDER PRESSMAN wishes position within 200 miles of New York city; understands stonework and pamphlet binding; will work as pressman or general man; has executive ability; married; non-union; strictly sober and reliable; in answering, state wages paid, hours worked and working conditions; desires smaller town. M 813.

Salesmen.

THE HEAD of a well-known London firm, interested in all requirements of printers and printing-ink manufacturers, will be glad to hear from manufacturers of such lines with a view to taking up the sale of their products abroad; the firm has been established for many years and is able to give excellent American references with regard to financial standing and ability. M 806.

WANTED TO PURCHASE.

WANTED — Secondhand Kidder or New Era roll-feed bed and platen presses, of any size or type, with or without special attachments. GIBBS-BROWER CO., 261 Broadway, New York city.

WANTED — Magazine for Model K linotype, with or without six or ten point mats. THE GANANOQUE JOURNAL, Gananoque, Canada.

PRINTING (especially gummed labels), to sell by mail to business men. G. ED HARRISON, Agent, Batlimore, Md.

WANTED — Harris offset press; state full particulars. M 520.

BUSINESS DIRECTORY.

Advertising Blotters.

PRINT BLOTTERS for yourself — the best advertising medium for printers. We furnish handsome color-plate, strong wording and complete "layout"— new design each month. Write today for free samples and particulars. CHAS. L. STILES, 250 N. 3d st., Columbus, Ohio.

Advertising for Printers.

OUR COLOR CUTS and copy are prestige-builders. Advertise. Boost your business. Get better prices. Write instanter for free samples. ARMSTRONG ADVERTISING SERVICE, Des Moines, Iowa.

Brass Type Founders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Calendar-Pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes 109 sizes and styles of calendar-pads for 1919; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample-books and prices.

Carbon Black.

CABOT, GODFREY L.— See advertisement.

Casemaking and Embossing.

SHEPARD, THE HENRY O., COMPANY, 632 Sherman st., Chicago. Write for estimates.

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER — Electric-welded silver-gloss steel chases, guaranteed forever. See Typefounders.

Copper and Zinc Prepared for Half-Tone and Zinc Etching.

THE AMERICAN STEEL & COPPERPLATE CO., 101-111 Fairmont av., Jersey City, N. J.; 116 Nassau st., New York city; 536-538 S. Clark st., Chicago, Ill.; 3 Pemberton row, London, E. C., England.

Counting-Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Cylinder Presses.

BARNHART BROTHERS & SPINDLER — See Typefounders.

Electrotypers' and Stereotypers' Machinery.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches, 3 for 40c, 6 for 60c, 12 for $1, postpaid. THE INLAND PRINTER COMPANY, Chicago.

Embossing Dies and Stamping Dies.

CHARLES WAGENFÖHR, Sr., 140 West Broadway, New York. Dies and stamps for printers, lithographers and binders.

Hot-Die Embossing.

GOLDING MFG. CO., Franklin, Mass. Our Hot Embosser facilitates embossing on any job-press; prices, $40 to $90.

Job Printing-Presses.

BARNHART BROTHERS & SPINDLER — See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty.

Numbering-Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Paper-Cutters.

OSWEGO MACHINE WORKS, Oswego, New York. Cutters exclusively. The Oswego, and Brown & Carver and Ontario.

BARNHART BROTHERS & SPINDLER — See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Perforators.

F. P. ROSBACK CO., Benton Harbor, Mich. Perforating-machines of all kinds, styles and sizes.

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa.

Presses.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Printers' Rollers and Roller-Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; 88-90 South 13th st., Pittsburgh; 706-708 Baltimore av., Kansas City; 40-42 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 1306-1308 Paterson av., Dallas, Tex.; 719-721 Fourth st., S., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa; Shuey Factories bldg., Springfield, Ohio.

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 131 Colvin st., Baltimore, Md.; 521 Cherry st., Philadelphia, and 89 Mortimer st., Rochester, N. Y.

WILD & STEVENS, Inc., 5 Purchase st., cor. High, Boston, Mass. Established 1850.

Printers' Supplies.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Printing Machinery, Rebuilt.

BARNHART BROTHERS & SPINDLER — See Typefounders.

Printing Material.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Punching-Machines.

F. P. ROSBACK CO., Benton Harbor, Mich. Multiplex punching-machines for round, open or special shaped holes.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Rebuilt Printing-Presses.

GOLDING MFG. CO., Franklin, Mass. All makes. Big values.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Roughing-Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Stereotyping Outfits.

A COLD SIMPLEX STEREOTYPING OUTFIT produces finest book and job plates, and your type is not in danger of ruin by heat. Also easy engraving method costing only $3 with materials, by which engraved plates are cast in stereo metal from drawings on cardboard. ACME DRY PROCESS STEREOTYPING — This is a new process for fine job and book work. Matrices are molded in a job-press on special Matrix Boards. The easiest of all stereotyping processes. Catalogue on receipt of two stamps. HENRY KAHRS, 240 E. 33d st., New York.

Tags.

OUR SPECIALTY IS TAGS, both blank and printed, numbered, wired, strung or equipped with special slots, holes, etc., when required. We do not solicit business from your customers, but from you. You take the order, we make and print the tags for you. By specializing in the production of printed tags for every business, we can execute orders cheaper than you could produce the same work. Send for particulars regarding our plan, then look about you and get the tag business of your town. There is a generous profit in this for any printer who is a salesman, and the Denney plan requires no outlay and no investment for equipment. Write us. DENNEY TAG CO., West Chester, Pa.

Typefounders.

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 1320 E. Franklin st.; Atlanta, 24 S. Forsythe st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.-E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 43 W. Congress st.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st., South; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 47 4th st.; Spokane, 340 Sprague av.; Milwaukee, 125 2d st.; Winnipeg, Can., 175 McDermot av.

BARNHART BROTHERS & SPINDLER, manufacturers and originators of type-faces, borders, ornaments, cuts, electric-welded chases, all-brass galleys and other printers' supplies. Houses at — Chicago, Dallas, Kansas City, St. Paul, Washington, D. C., St. Louis, Omaha, Seattle.

THE NATIONAL TYPE FOUNDRY, Bridgeport, Conn. Guaranteed foundry type; large variety of faces. Specimen sheets and catalogue on request. Old type taken in exchange if desired.

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 535-547 Pearl st., cor. Elm, New York.

EMPIRE WOOD & METAL TYPE WORKS, Buffalo, N. Y.; Delavan, N. Y.

Wire-Stitchers.

F. P. ROSBACK CO., Benton Harbor, Mich. Stitchers of all sizes, flat and saddle, ¼ to 1 inch, inclusive. Flat only, 1 to 2 inches.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Wood Goods.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

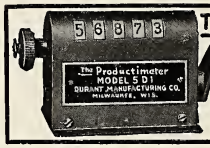


WHILE-U-WAIT

Rubber Stamp Making Outfits

Require only eight minutes to make rubber stamps. Will also make HARD RUBBER STEREOTYPES for printing. A few dollars buys complete outfit. Send for catalogue.

THE BARTON MFG. CO., 89 Duane St., New York City



The Productimeter

in printing plants all over the country has eliminated all possibility of mistakes in counting production.

Let us send you one on 30 days' free trial. Attachments for any platen press.

Write for new catalog No. 41

DURANT MFG. CO., Milwaukee, Wis.

$3.75 ONLY for a 6-Wheel Three-Action Automatic Hand Numbering Machine, called "Lightning."

Fully Guaranteed. Wanted in Every Printing-Office.
RAILROAD All-Steel Machine, retail, $15; trade, $8, delivered.

OSBORN MFG. CO., 105 Chambers St., New York

WOODTYPE **EXPERT MAKERS**

AMERICAN WOOD TYPE CO.
302 McDougal Street
Brooklyn, N.Y.

WRITE FOR SAMPLE SHEETS

Bargain in Modern Used Machinery

1—30 in. Burton Peerless Perforator, with 8 perforating heads, 5 slitting heads, table gage, tight and loose pulleys.
1—30 in. Burton Peerless Perforator, with 5 perforating heads and table gage, striking cams, tight and loose pulleys.
1—30 in. Advance Power Cutter.
1—30 in. Challenge Power Cutter.
1—33 in. Binder Board Shears.
1—42 in. Eclipse Folding Machine.
1—TWO-COLOR KIDDER PRESS, SIZE 30x15.
100—Three-wheel Numbering Machines.
100—Six-wheel Serial Numbering Machines, without plunger.
1—Colt's Press, size 14x22.
1—C & P Gordon Press, size 10x15.
1—Huber Press, 39x51, 2 rev. 4-roller front delivery.

We have no use for the above machinery, which we offer for immediate sale at attractive prices.

THE J. W. HOODWIN CO., 2949 W. Van Buren St., Chicago, Ill.

Printers and Publishers

NOTICE

The writer has had seven years' executive experience in the printing and publishing business; has just been discharged from the army; was formerly proprietor of a plant in the South—sold it when entering service; desires now to connect with some large house in executive position. References as to character and ability. Formerly Rotarian.

FOREST R. LLOYD
Care Hotel Powhatan Washington, D. C.

BROWN'S
Linen Ledger Papers



Brown's Costs So Little More!

AND Brown's adds so much to the service of loose leaf ledger and record books, that it eliminates all argument.

Just consider this: Ninety per cent of the service of a ledger depends on the quality of its paper. Yet the paper costs just a fraction of the whole make-up of the book—scarcely ten per cent when using the best quality—Brown's Linen Ledger Paper. A book containing a cheaper, inferior grade costs perhaps two per cent less.

Isn't the permanence of your valuable business records, your journals, ledgers, leases, contracts, etc., worth a two per cent insurance? Uncle Sam thinks so. That is why for half a century he has designated Brown's Linen Ledger Paper as the U. S. Standard.

It pays to recommend Brown's to your customers.
Write for the Brown sample book today.

L. L. Brown Paper Company Adams, Mass., U. S. A.

Established
1850

Insurance *Against* Curling

Why take any chances of losing particular customers by using inferior grades of Gummed Paper?

You are protected against curling and caking when Ideal Guaranteed Flat Gummed Papers are used.

This Label on 

Every Package

LEADERS IN GUMMED PAPER TRADE FOR SEVENTY YEARS

INQUIRIES FROM THE TRADE SOLICITED

IDEAL COATED PAPER COMPANY

Mills and Main Office, BROOKFIELD, MASS.

CHICAGO NEW YORK CINCINNATI

"Globetypes" are machine etched halftones and electros from halftones by an exclusive process Nickelsteel "Globetypes" are the supreme achievement in duplicating printing plates.



Telephone, Harrison 5260-5261-5262 All Departments

This NICKELSTEEL "GLOBETYPE" has been used in every issue of The Inland Printer since October, 1912. Note that the printing quality does not show appreciable deterioration.



the war's lesson to advertisers: *concentration*

1-concentrate
thought on your
mail advertising

2-concentrate
on a selective list
of prospects

3-concentrate
your message on

Strathmore Quality Papers

—they beat
the waste basket

"Concentration" put over in powerful poster advertisements is Strathmore's campaign for 1919. This is the March copy.

Concentration!

STRATHMORE'S 1919 Message holds as true for you printers as for advertisers.

Concentration that keeps advertising out of the waste-basket, keeps advertising on your presses.

Concentration that wins for the advertiser wins for you.

Join Strathmore in its 1919 campaign and beat the waste-basket.

STRATHMORE PAPER CO. MITTINEAGUE, MASS.



Warren's STANDARD Printing Papers

A Sense of Security in Planning Printing

YOU show a prospective customer a specimen of your best printing and he says, "Will my booklet print up like that?"

His question is natural and to make it possible for you to say "Yes" we have standardized Warren's Standard Printing Papers.

Given the same equipment, you should produce on Warren's Cameo the same photographic softness of illustration for "A" that you can for "B".

Warren's Lustro should give the fine engravings, in Smith's book, the same sparkle that similar engravings had in Brown's book.

Warren's Silkote should print as beautifully for Swift & Company as it will for Armour and Company, if other factors are the same.

In all the Warren Standard Papers, coated and uncoated, the same uniform standard of printing quality prevails.

Our assertion of this is borne out by the Warren Top Sheets which you have seen in every case of Warren Standard Printing Papers.

The Warren Suggestion Book is a further demonstration of the extent and value of standardized printing papers.

S. D. WARREN COMPANY, Boston, Massachusetts

"Constant Excellence of Product"

WHITE MOUNTAIN ENAMEL

The Process Engravers Monthly, of London, England, says editorially:

"WHITE MOUNTAIN ENAMEL is the name given to a coated art paper sent us by The Whitaker Paper Company of Cincinnati and we may as well confess at once that it has made an exceedingly strong appeal to us. It has a beautifully soft silky texture together with a magnificent printing surface. It is among the very best papers we have seen for color and black and white half-tone printing, a paper such as can hardly be procured in this country at the present moment at any price.

"If it were possible to import it, it would well repay the extra expense to the process-engraver in the added effect it would give to his proofs."

THE WHITAKER PAPER COMPANY
CINCINNATI, OHIO

BOSTON BALTIMORE DETROIT
ATLANTA BIRMINGHAM RICHMOND, VA.
DENVER, COLO., Peters Paper Co. Division



GRAPHIC ARTS SERIES

A TYPE FACE OF DISTINCTION

HANSEN TYPE

Established 1872

CAST FROM SUPERIOR METAL

72-Point 3A $8.50 4a $4.95 $13.45

MORE Orders

60-Point 3A $6.00 4a $3.65 $9.65

Pleasing RESULT

48-Point 3A $4.40 6a $4.20 $8.60

SUPERIOR Qualities

42-Point 4A $3.75 7a $3.45 $7.20

Hansen TYPE

36-Point. 4A $2.90 8a $3.00 $5.90

BOUND Edition

30-Point 5A $2.45 10a $2.60 $5.05

Admirable DESIGN

24-Point 6A $2.15 11a $2.05 $4.20

NEW GRAPHIC ARTS
Meets With Approbation

18-Point 10A $1.90 10a $2.00 $3.90

EXCEPTIONAL CONDITION
Managers Highly Complimented

14-Point 14A $1.70 29a $1.90 $3.60

DIGNITY IS REQUIRED
By many customers because they are aware of the effect

12-Point 16A $1.55 32a $1.75 $3.30

PRINTERS NOW REALIZE
The many distinct advantages to be gained by using Hansen type

10-Point 20A $1.45 40a $1.55 $3.00

CORRECT METHOD EMPLOYED
The success or failure of any business depends in a very large measure upon efficiency of its employees $1234567890

8-Point 22A $1.25 42a $1.45 $2.70

THE HANSEN PRODUCT IS ACCURATE
For over forty-five years this type foundry has been supplying the needs of exacting printers and the history of its success is quality 123456

6-Point 24A $1.15 47a $1.25 $2.40

ORDER THE WHOLE SERIES OF GRAPHIC ARTS
Printers will make no mistake in buying this distinctive and versatile face of type for it easily lends itself to all commercial forms as well as dainty menus and booklets

Graphic Arts Italic *made from 6-Point to 24-Point to be used in combination with the Graphic Arts series*

THE H. C. HANSEN TYPE FOUNDRY

190-192 CONGRESS ST., BOSTON, MASS. 535 PEARL ST., NEW YORK

HOWARD BOND

WATERMARKED

Nature's Magnificent Supply of Purest Water Produces a Brilliant, Clean and Usable Writing-Paper

The unusual brilliancy of HOWARD BOND, its cleanliness and firmness, are traceable to the coldest and purest of waters obtained from the underground lake, seventy-four acres in area and two hundred feet in depth, that surrounds the Howard Mills.

This great natural advantage of a generous unpolluted and perfect paper-making water supply, combined with raw stock selected by the world's most renowned Sulphite producer, places HOWARD BOND far in the front as the best value and most easily distributed of all the watermarked papers in America.

The name HOWARD BOND found in any sheet of paper is our invitation to compare it for quality with the higher priced Bond papers and your answer must be that you will recommend HOWARD BOND to be a paper that the commercial users will accept and adopt as the ideal product in quality and price for their entire business requirements.

TEAR IT! TEST IT! COMPARE IT!

and you will SPECIFY IT!

Complete line of white and colors ready for immediate distribution. Send for catalogue.

Manufactured by

THE HOWARD PAPER COMPANY

URBANA, OHIO

Stay Sharp Longer

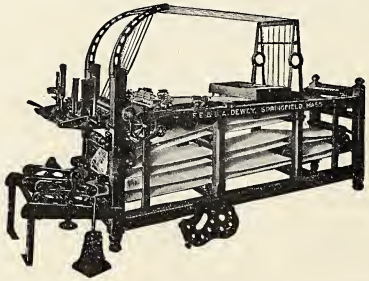


Why?

Better temper. Over 82 years of experience is back of them. *The Inland Printer* uses them and you know how particular they have to be. Better write us for prices on the size you use. Do it today.

THE L. & I. J. WHITE CO., 33 Columbia St., Buffalo, N. Y.

This Wonderful Automatic CARD MACHINE



The minute you watch its action, speed, quantity and quality of output—it sells itself without argument.

This machine is for ruling index cards—both Striking and Feint-Lining. Unlimited speed. Think of it—40,000 cards per hour—automatic feed, perfect work.

This machine is made for other work around the bindery.

Best get detailed particulars, prices, etc., before you buy any other.

F. E. AND B. A. DEWEY
SPRINGFIELD, MASS.

NASHUA GUMMED AND COATED PAPER CO.
Silfoil
NASHUA NEW HAMPSHIRE

Take Advantage of a Growing Demand

SILFOIL is being used in constantly increasing quantities. Have you investigated its possibilities of profit for you? *Silfoil* is a beautiful substitute for tinfoil, and is made in a variety of styles and finishes that gives it a practically unlimited range of uses. Every printer has many opportunities to use *Silfoil*.

An examination of *Silfoil* will demonstrate its value for you.
May we send you a Specimen Book?

NASHUA GUMMED & COATED PAPER CO.
NASHUA, NEW HAMPSHIRE

LATEST "PROUTY"

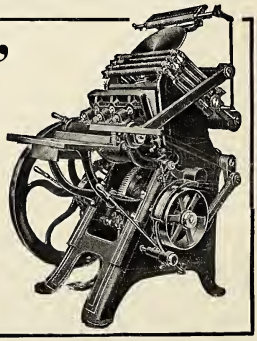
Balance Feature
Platen Dwell
Clutch Drive
Motor Attachment
(Unexcelled)

Obtainable Through Any Reliable Dealer

Manufactured only by

Boston Printing Press & Machinery Co.

Office and Factory
EAST BRIDGEWATER, MASSACHUSETTS







SMITHSONIAN INSTITUTION LIBRARIES
3 9088 01732 9855